DOCUMENT RESUME

ED 375 054 SO 024 441

AUTHOR Hartley, Michael, Ed.
TITLE Senior 1 Art. Interim Guide.
INSTITUTION Manitoba Dept. of Education and Training, Winnipeg.
REPORT NO ISBN-0-7711-1162-2
PUB DATE 93
NOTE 201p.; Photographs might not produce well.
AVAILABLE FROM Manitoba Dept. of Education and Training, Winnipeg, Manitoba, Canada.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC09 Plus Postage.
DESCRIPTORS *Art Activities; Art Appreciation; Art Criticism; *Art Education; Course Content; Curriculum Guides; Foreign Countries; Grade 9; High Schools; *Secondary School Curriculum
IDENTIFIERS Manitoba

ABSTRACT

This Manitoba, Canada curriculum guide presents an art program that effectively bridges Canadian junior and senior high school art levels. Content areas include media and techniques, history and culture, criticism and appreciation, and design. Four core units present fundamental art knowledge through themes based on self and environmental exploration. Media and techniques used include drawing, collage, sculpture and ceramics. Four secondary units are enrichment oriented. Maskmaking expands on self-exploration by examining different faces humans present to establish identity and communication. Mass media introduces students to concepts of advertisement communication. Differences between need and want are explored. Landscape is studied as interpretations of environment as seen, remembered, or imagined. Investigation of the future allows for exploration of various scenarios with a wide variety of materials. The teaching method employed is problem solving/inquiry. Idea journals and portfolios are identified and used as evaluation tools. Appendices and bibliographies are included. (MM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SO

1993

ED 375 054

Senior I Art

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it

☐ Minor changes have been made to improve reproduction quality

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

J. TOOTH

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO 024 441

Interim Guide

BEST COPY AVAILABLE

Manitoba
Education
and Training

1993

Senior I Art

Interim Guide

Manitoba
Education
and Training

ISBN 0-7711-1162-2

Cover by
Jacob Steele
Grant Park High School

Acknowledgements

The Department would like to acknowledge the contributions of the following

Senior 1 Art Curriculum Committee

Joan Walters (Chair), Faculty of Education, University of Manitoba
Regan Rasmussen, R.H.G. Bonnycastle School, Fort Garry School Division No. 5
David Gibson, Grant Park High School, Winnipeg School Division No. 1
Vivian Thomson, Pinawa Secondary School, Whiteshell School District No. 2408
Barbara Doncaster, Prince Charles Resource Centre, Winnipeg School Division No. 1
Judy Bewer, Foxwarren School, Birdtail River School Division No. 38
Barbara Flemington, Brandon, Manitoba
Ann Stinner (Writer), Faculty of Education, University of Manitoba
Liz Coffman, Winnipeg Art Gallery
Marilyn Folson, Silver Heights Collegiate, St. James-Assiniboia School Division No. 2
Alan Janzen, Curriculum Services Branch, Manitoba Education and Training

Senior 1 Art Pilot Teachers

Marguerite Ogilvie, Powerview School, Agassiz School Division No. 13
Jan Cote, Ness Junior High, St. James-Assiniboia School Division No. 2
Jackie MacKay, Riverheights School, Brandon School Division No. 40
Darlene Dyck, Hedges Junior High School, St. James-Assiniboia School Division No. 2
Kathleen Heyman, General Wolfe School, Winnipeg School Division No. 1
Deborah Nickel, St. Mary's Academy
Darlene Newman, Viscount Alexander School, Fort Garry School Division No. 5

The Department would also like to acknowledge the following for providing additional feedback on the selected curriculum units

Roxanne McLaughlan, River Heights School, Winnipeg School Division No. 1
Linda Helms, River Heights School, Winnipeg School Division No. 1

The Department also acknowledges

Michael Hartley, Editor
Lynn Harrison, DeskTop Publishing

Contents

Overview 1

I. Rationale 3
II. Art and Education 4
- Art, Education, and Culture 4
- Art and Learning 5
- Art as Language 5
- Art and Expression 5

III. Senior I Art Program 6
IV. Senior I Student 7
V. Goals 8
VI. Teacher's Role 9
VII. Administrator's Role 10
VIII. Model 12
IX. Program Outline: Core and Secondary Units 16
X. Unit Plan Format and Problem-Solving Inquiry Process 18
XI. Use of Journals 21
XII. Evaluation 22

Core Units 25

Introductory Lesson 27
XIII. Art Basics 33
- To See or Not to See: Perception I 35
- I Spy with My Inner Eye: Perception II 38
- It's a Bird, It's a Plane . . .: Creativity I 41
- Ah Ha!: Creativity II 45
- That's Art!: Art Appreciation 49

XIV. Who Am I?: Exploration of Self 55
XV. Inside Out: Natural and Built Environment 69
XVI. Touch the Earth: Ceramics 83

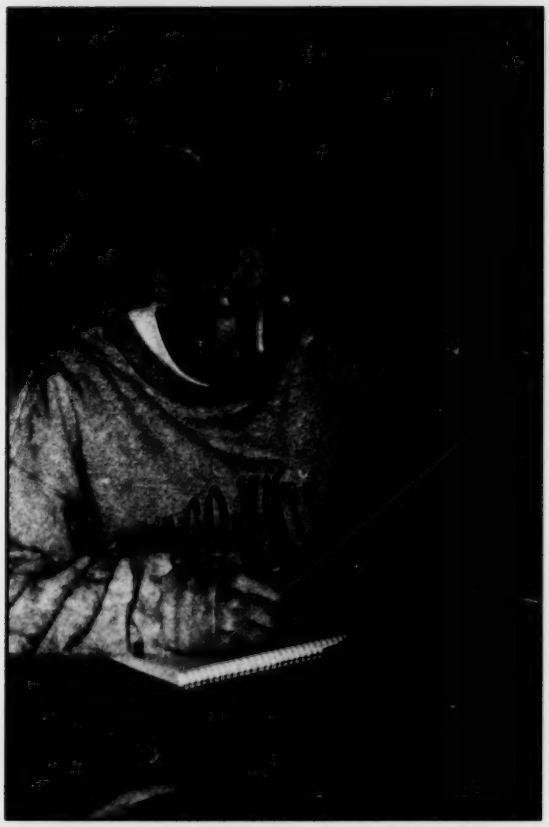
Secondary Units 93

XVII. About Face: Maskmaking 97
XVIII. TV or Not TV?: How the Mass Media Influence Us 109
XIX. Horizons: Landscape, A Common Subject in Art 121
XX. Future Perfect?: What Will the World of the Future Be Like? 135

Appendices 145

A. Visual Resources 147
B. Books, Magazines, Films, Videos 151
C. Art Evaluation Checklist 159
D. Inquiry Process 160
E. Elements and Principles of Art 165
F. Art Appreciation 169
G. Consideraitons for Art Exhibitions/Displays and Competitions 190
H. Making Slides of Students' Work 193
I. Hazardous Art Materials 195
J. Art Court 198
K. Computer Software 200

Overview



A Senior I student at École Viscount Alexander sketches piece of driftwood.

Overview

Rationale

The need for a Senior 1 curriculum guide in Art resulted from the implementation of the new High School program model developed by Manitoba Education and Training in 1992. A significant change in the high school program was the inclusion of Grade 9 or Senior 1 in a four year sequence of high school credits. The model contains compulsory, complementary, and elective courses. At the Senior 1 level, Art is considered a complementary course (1 credit) selected from among five subject areas in this category.

The guides at the previous levels (K-8) have been developed to provide a basis for growth in artistic expression and learning in the arts through visual awareness, art appreciation, and art production. The programs are organized around studies based on theme, design, and media. Students entering the Senior 1 program should have well-developed skills in looking at, talking about, and creating art. They should have developed proficiency in using the language of art and have exposure to a variety of art media.

One of the purposes of the new guide, therefore, is to provide an introduction to the senior years Art curriculum, and to link the programs at all levels. The rationale for the guide is based on the current senior years' guide. This concept is designed to expand the scope of teaching and learning in the visual arts beyond skill development and product oriented activities by taking into account many areas of thinking and learning in the arts, including criticism and appreciation, design, media and technique, and history and culture. These goals can be met through various modes by

- viewing and talking about a wide variety of art forms
- analyzing and critiquing art works by students and others
- reacting to visual phenomena in the natural and manufactured environment
- studying the art forms of different cultural groups
- exploring different forms of expression

The guide is centred on **IDEA** : ideas, or meaning, are central to artistic expression, and problems related to producing or appreciating art should be directed at understanding or expressing an idea of interest or importance to the student.

The senior years program also aims to teach students an artistic inquiry process. It incorporates a methodology which helps students to develop a method of solving problems where there is no process for predetermined answers or outcomes. The problems at the Senior 1 level are normally set by the teacher. It is, however, assumed through developing skills in artistic inquiry that students will apply the process to problem-solving in general and ultimately lead to them formulating their own problems.

To engage students in the problem-solving process, it is important that the problems be relevant and meaningful. The program at this level focuses on **IDEAS** related to the students themselves (**SELF**), their environment (**COMMUNITY**) , and the global context (**WORLD**). Each of the units in the guide represents one of these areas and provides opportunities for students to explore some aspect of their own personal world, their natural and social environment, or different cultural or historical forms of expression. By focusing on the students' interests and concerns at the Senior 1 level, the program becomes engaging and relevant.

Art and Education

The curriculum defines for teachers the opportunities students should have to develop their knowledge and skills in ways that will give them access to their culture. The art curriculum is based on a philosophy of art education which allocates the visual arts a central role in students' total development and learning. A summary of this philosophy follows.

Art, Education, and Culture

The arts are among the most important resources in our culture. Throughout history, and particularly in contemporary society, people have communicated ideas, values, and human experiences in visual and other forms. By creating and studying the arts, we come to understand ourselves and others. Many examples of art exist because humans have found it necessary and important to create art forms to express what they want to convey. The arts curricula in schools are the major way that students learn to understand and use the "languages" of these forms, and by learning these languages, they gain access to the kinds of languages artists have used in other places and other times.

Art and Learning

Learning is based on perception, our direct experience of the world around us. As we develop, we remember and recall past perceptions and build on our previous experiences. Many of these perceptions and experiences are visual. We can also manipulate those visual images and concepts imaginatively and create new ideas. The arts develop our capacity to create images and visions, to develop the imagination that provides the foundation for art forms, in the same way that new ideas are developed in science, business, and social life. Through the arts, we can provide the opportunities for students to develop skills that enable them to solve problems without predetermined answers, that is, to engage in creative problem-solving.

Art as Language

There are many ways humans communicate. Although we emphasize the development of verbal literacy in schools, other forms of communication deserve attention. Students need to use and understand the visual communication system because it is so dominant in contemporary culture, and because for some individuals, it is a preferred form of communication. To provide balance, the general curriculum of the school should aim for the development of multiple forms of literacy and opportunities for students to develop a range of communication skills.

Art and Expression

Art is one of the ways people share what they think, believe, or feel. Each expressive form both constrains and makes possible what can be conveyed. What is expressed visually cannot always be expressed as effectively in verbal form. The skills of seeing and expressing in visual form are not the result of natural maturation, but need to be developed. In developing these skills, it is important that students be encouraged to express authentic and personal ideas and feelings. The art curriculum can provide opportunities for students to deal with real problems and ideas relevant to themselves, their environment, and their world. It provides students with opportunities to use their imagination, to explore multiple solutions to problems, and to rely on their judgement about how, and how well, a problem is solved.

Senior I Art Program

The program presented in this guide represents new directions and a shift of emphasis which may require teachers and students to alter the ways they view art and approach art learning.

The art curriculum is based on

- **IDEAS** that are central to the artistic process. Students are encouraged to express their own ideas and to examine the ideas expressed by others. A primary role of the teacher in this program is to help students to realize that the value of art is in its underlying meaning.

- knowledge about art and skills in producing art that are best developed in response to the needs of students to understand or express meanings or ideas, and not as ends in themselves. The students will become more involved in developing knowledge or skills if these are based on their own interests and needs. Although the teacher selects the area of inquiry, students can choose an aspect of it and explore it in ways that are relevant to them, resulting in personal responses to the central idea.

- ideas acquired through personal experience that are the most productive starting points and motivators for making relevant and meaningful artistic statements. Students need to be encouraged to make authentic personal statements in their own art and in responding to artworks of others.

- development of personal statements enhanced by the study of all aspects of the visual arts: historical and cultural examples, experience in appreciation and criticism, exploration of media and technique, and understanding of design concepts. The teacher needs to provide opportunities for students to explore and develop ideas through a variety of these approaches.

- identification of the **SELF, COMMUNITY,** and **WORLD** as the focus for this program. This allows students to develop self-understanding and to make connections between personal concerns, their social and physical environment, and world issues. Heightened awareness of their personal, physical and social worlds will lead to more authentic experience and expression.

- artistic inquiry processes being an integral part of learning. The teacher and students may need to put more emphasis on developing process (as opposed to product) in implementing this program. The final outcome will be a better product, but the aim is to develop a problem-solving process that students can learn and use in other situations. **IDEA JOURNALS** (see page 21) will direct and record the processes that students use to develop their ideas, knowledge, and skills. Idea journals are also important for the teacher as components in student evaluation: they enable the teacher to determine the extent to which students can understand and use art knowledge and skills.

- moving students from the more product and skills-oriented approach of the previous curriculum to a more independent and personally relevant curriculum. It is a more student-centred approach which requires more decision making on the part of the student. It also requires more intensive study of fewer topics, but provides opportunity to develop a greater depth of understanding and appreciation for the arts.

- designing the program to follow sequentially from Unit 1 through 8. The first unit in particular (Art Basics) is essential, with subsequent units cross-referenced to its relevant parts.

- dividing units into Core and Secondary groupings. The curriculum accommodates both half- and full-credit timetabling.

- allowing for differentiated student backgrounds by encouraging teachers to insert appropriate mini-lessons for those students who do not have the necessary prerequisite knowledge and skills.

Senior I Student

A discussion of relevant physical, psychological, and social factors involved in teaching early adolescents is included in "The Secondary School Student", on pages 21 to 27 of the senior high Art guide. This includes the following topic headings

- Today's World and the Young Adult
- Social Development
- Intellectual Development
- Perceptual Development
- Implications for Schools

- Exceptional Students
- Suggested Teaching Methods for Special Needs Students

Sources

Garrison, K. C. and K. C. Garrison, Jr. (1975). *Psychology of Adolescence.* Englewood Cliffs, NJ: Prentice-Hall.

Henley, D.R. (1992). *Exceptional Children, Exceptional Art.* Worcester, MA: Davis.

Kagan, J. (Ed.). (1967). *A Conception of Early Adolescence. In Creativity and Learning.* Boston: Beacon Press.

Michael, J. A. (1983). *Art and Adolescence: Teaching Art at the Secondary Level.* New York: Teachers College Press.

Uhlin, D. M. (1979). *Art for Exceptional Children.* Dubuque, IO: Wm. C. Brown.

Goals

The goals of the Senior High Art curriculum are to

- develop the visual literacy of young people in such a way that they will be able to express themselves visually
- expand their understanding of visual communication

The three major art education components of **visual awareness, art appreciation,** and **art production** are emphasized throughout the Senior High guide (for an overview, see pp. 9-11 in the Senior High Art curriculum).

The Senior 1 Art curriculum represents a transition from previous guides by introducing an approach which encourages students to explore and develop personal ideas through art experiences involving visual awareness, art appreciation, and art production. At this Senior 1 level, the **IDEA** section (the source of authentic personal expression) is identified more particularly for teachers and students as **SELF, COMMUNITY,** and **WORLD**. Through a sequence of eight units, students progress from initial investigations into the nature of art-making and the language of art, through explorations of self, the community, and the world at large.

Therefore, the main goals for Senior 1 Art should enable students to

- understand the art process: perception, creativity, and appreciation
- explore "self" as well as personal ideas about the community and the world

All the units in this guide have been created to challenge students to think and create, using experiences designed to help them understand the art process and to enhance self-awareness.

Teacher's Role

This curriculum is designed to bridge the gap between the junior high or middle years Art curriculum guide and the senior high Art curriculum guide approved in 1988.

It is, therefore, important to be familiar with the existing Art curriculum guides to maintain the overall continuity of the K to 12 Art program. In theory, fundamental art principles and elements and also basic media and techniques should have been taught prior to students entering Senior 1. However, the new Senior 1 guide has been designed to include mini-lessons where appropriate, so that students can learn or review any missing concepts and skills.

The model for the senior Art guide is considerably different from those of earlier guides. The new Senior 1 guide tries to ease this transition by introducing the student, in a modified way, to the artistic inquiry process. The Senior 1 guide also takes into account the differences of each teacher's art background. Units include some step-by-step guidelines for teachers who want them with optional ideas for more experienced teachers or students. Teachers need to provide mini-lessons for students who lack the background provided by the Manitoba K-8 programs.

The Senior 1 program is **PROCESS**-oriented. This means that both the student and the teacher must acknowledge the idea that the steps taken to reach a final product are as important – and sometimes more important – than the finished piece itself. This is a new concept to most students and many teachers, but when implemented and understood, the results in learned and applied knowledge are most impressive. Initially, students may have difficulty in understanding how to use their **IDEA JOURNALS** to develop

ideas (see page 21 for some suggestions). Teachers may also find that they need to encourage students to complete much of the idea journal work outside of school time. Most students find this individual idea development to be a very rewarding kind of "homework." Having students look at other students' journals and at the sketchbooks and journals of other artists can help them appreciate the personal and unique nature of the artistic process.

This art curriculum has been developed to make use of the Manitoba artists' works included with the units as well as the *Art Image* visuals (Appendix A). Without all these visuals, it would be difficult to teach this program.

The program is sequentially designed, with each unit building on previous units. For this reason, it is strongly suggested that students follow the recommended order of units, even if some activities may need to be modified to suit the needs of particular classes.

Administrator's Role

Administrators have an extremely important role to play in the Senior 1 Art program. By providing appropriate time, space, and resources for Art, they can encourage both significant personal development and cultural awareness in their students.

Senior 1 Art should be offered as a full-credit course (110 hours). Daily classes would require periods of 60-80 minutes in length. If the Senior 1 Art course can only be offered as a half-credit course, 55 hours should be allotted. Due to the complex artistic processes involved in this curriculum, classes of 60-80 minutes in length should still be scheduled for half-credit programs.

As the numbers of students choosing Art may be relatively small, compared to those selecting compulsory and/or some complementary courses, the timetable should ensure that all interested students have the opportunity to choose Art.

Certain texts and visuals have been identified by Manitoba Education and Training as the **official resources** for the Senior 1 Art curriculum. The **approved texts** are

L. Chapman, *Art Images and Ideas*
L. Chapman, *A World of Images*

The **approved resources** are

Visuals kits 1 to 6 from *Art Image*
The Big Kit from *Art Image*

These visuals kits, featuring great works of art in many styles, from different time periods and cultures, are also extremely useful as visual resources in other subject areas. They may be purchased through the library. **It is impossible for teachers to implement this art program without these visuals.**

Two books are listed under **recommended texts**

N. Roukes, *Art Synectics* AND/OR

N. Roukes, *Design Synectics*

It is desirable to have a classroom mini-library of several copies of these books.

Also highly recommended **teacher resources** are

B. Edwards, *Drawing on the Artist Within*
B. Edwards, *Drawing on the Right Side of the Brain*
D.R. Henley, *Exceptional Children, Exceptional Art* (special needs)
R. Gilbert, *Living With Art* (art history)
D. Lauer, *Design Basics* (elements and principles of art)
J. Livesley et al, *Meet the Media*

Valuable **additional resources** in this Senior 1 program – and in other curriculum areas – are the *Art Image First Nations 1 and 2* visuals kits featuring work produced by traditional and contemporary North American aboriginal artists. A "starter" inventory of **computer software** appropriate for teaching art at the Senior 1 and other levels is included in Appendix K.

For guidance in evaluation of student work, teachers of the Senior 1 Art program are encouraged to refer to the Manitoba Art Evaluation Guidelines (K-12) and to the Art Evaluation Checklist (Appendix C).

Model

The model, at right, represents in visual form the design of the art program for Senior I. The similarity of this model to the Senior High model is intentional since the Senior I year is designed to introduce the Senior 2-4 art program. This model attempts to show how the student participates in the artistic problem-solving inquiry/process in a classroom.

The model has three major parts. First, in the central circle – presented here in a more detailed form than in the Senior High model – are the **sources of ideas**: the **SELF** (in the innermost ring), the **COMMUNITY**, and the **WORLD**. Surrounding this is the **content and process area** connected by arrows both to the inner "idea circle" and to the outer **expression** ring representing the finished product. The design of the program is best understood by considering the central idea as the starting point for classroom activities, then moving outward through the problem-solving/inquiry process and content areas, to the final expression of the idea.

Sources of Ideas

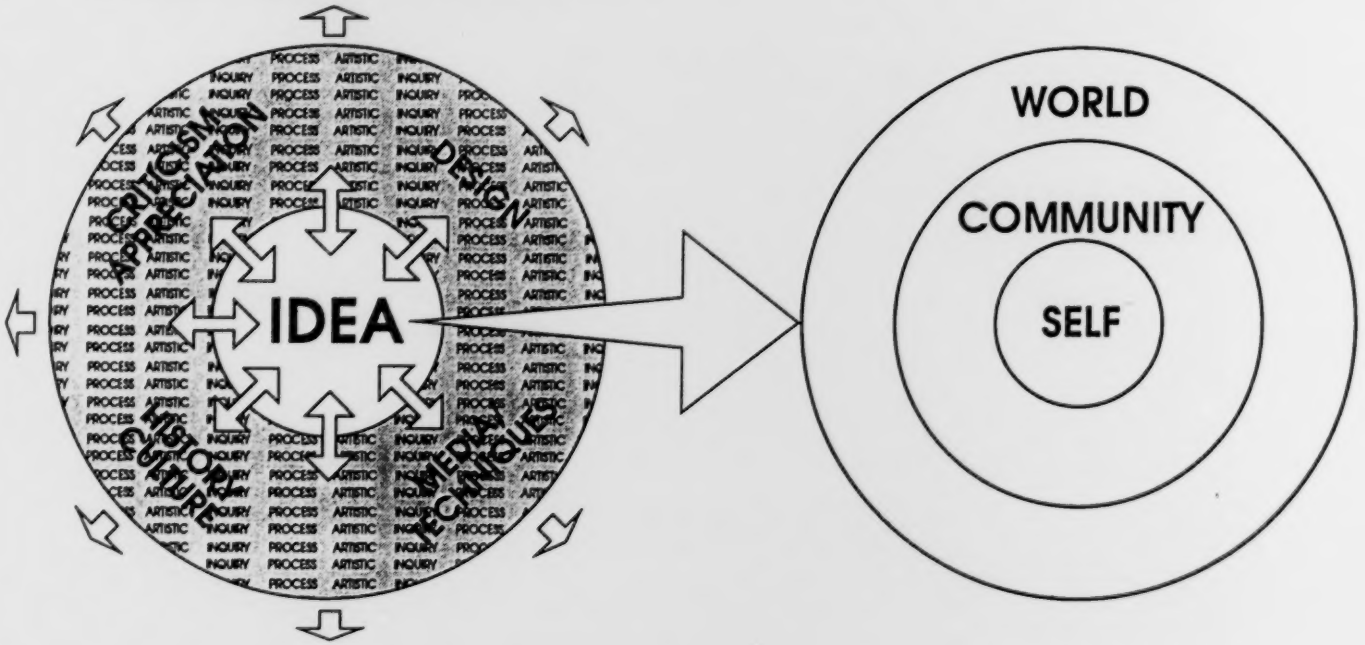
Media is often the starting point of traditional studio programs. As with the Manitoba Senior High School Art curriculum, however, the "idea" is the starting point in this guide. A starting idea might involve a personal theme or a community or global/world issue. Although the idea may be introduced by the teacher, it is important that the students have significant personal input into the development of the idea.

Indeed, individual student response and personal expression is a major goal of this program. Gradually, through increased discussion and more intensive involvement in the problem-solving/inquiry process, students learn how to develop personal statements about their own interests and ideas in an independent and confident manner.

Students may, at first, be reluctant to explore and express personal concerns. It is the teacher's responsibility to introduce ideas and themes relevant to their Senior I students. Through such problem-solving approaches as class discussion, brainstorming, webbing, and group work, students gain confidence in exploring and expressing their own ideas. This process must not probe into the privacy of

Model 13

EXPRESSION



EXPRESSION

students' lives. Students may not, for instance, want to comment orally on their interpersonal conflicts or share possibly confidential journal material. However, they can still be encouraged to develop private written and visual statements about conflict in their idea journals. If students seem to want to make trite statements by using slogans, clichés, and stereotypical images, the teacher needs to challenge them to develop a greater understanding of their own thinking processes, and to encourage them, in a supportive atmosphere, to express themselves through art in unique and personal ways.

In carrying out this function, the teacher helps students become aware of sources of ideas for art. Where do ideas come from? Besides drawing on ideas from such sources as the students' own community and global interests and issues, the teacher should encourage development of ideas arising from the personal characteristics and concerns of the Senior I student, who is in a transitional phase between Middle Years and Senior High. In fact, as is suggested in the model, the "self" is central to all authentic ideas in art; it is the filter through which other community- and globally-based topics and concerns are viewed.

Content and Process

The second component of the model includes the art content and the problem-solving/inquiry process. Content consists of the traditional areas of media and technique, history and culture, criticism and appreciation, and design. The problem-solving/ inquiry process deals with strategies through which the content is explored and the idea developed. It is important for teachers to encourage students to work through a reflective, thorough creative process to ensure the most authentic and satisfying form of expression. (A "good" process guarantees a "good" product.)

In the process of identifying and exploring the idea, the question arises: how can this idea best be expressed? Media and technique are considered in terms of their potential for the effective expression of the idea, not as ends in themselves. History and culture are examined to better understand how certain ideas have been given form by visual artists and how various problems have been solved over the centuries. Design elements are studied to create a greater awareness of the possible composition of a particular expression. Criticism and art appreciation are developed

in the context of looking at and responding to both relevant professional artists' works and to works of the students themselves. In the process of considering each of these areas, the idea can be modified and changed.

In this approach there is a close connection between idea and content. The initial idea helps to focus the content; yet the content may eventually alter and change the idea itself. A back-and-forth movement between idea and content is depicted by the two-way arrows on the model.

The artistic problem-solving/inquiry process is the dynamic, ongoing and action-oriented part of the program design. This program encourages the development – in both teachers and students – of a facility with a variety of problem-solving/inquiry processes which can help lead to the final formulation of the idea.

Teachers should not assume that the student has developed a range of problem-solving skills and techniques. Therefore, the teaching of those skills is an important part of this program (see Appendix D). In the problem-solving/inquiry process, the original idea moves through stages of questioning, experimentation, editing and adaptation, and finally to the execution and completion of the visual form. This creative process can prepare a student to go beyond developing a personal visual statement in art. It can provide students with a model for dealing with other complex problem-solving situations outside the art classroom – and in many situations in daily life.

Expression

Expression is the final outcome of the program model. This phase, where the idea may be realized in a visible form, is the culmination of a dynamic learning experience which originates with the idea and moves back and forth through a complex creative process. However, the expression stage is not a static condition, but rather a continuation of the learning experience which now acquires contextual meaning. Feldman provides useful insights into this kind of learning.

Most important of all, the self is changed in the process of expression by the requirements of the "other" with whom it desires to unite. In other words self-expression does not occur in a social vacuum. Expression is directed outward toward someone. That someone affects not only the visible form of artistic expression but also the self that is intent on communion with another.*

* Source: Edmund Burke Feldman, *Becoming Human Through Art: Aesthetic Experience in the School,* Englewood Cliffs, NJ: Prentice-Hall, 1970, pp. 37-38.

Program Outline: Core and Secondary Units

The main body of this curriculum guide consists of sample units which can be adapted by teachers for their Senior I students. They have been divided into "core" and "secondary" units. The core units are regarded as more fundamental, while the secondary units are expansions or developments from basic material. There is an advantage to teaching the following units and activities in order as they develop sequential skills and thinking processes. Each unit builds on the previous ones.

Introductory Lesson

The first lesson introduces students to the Senior I curriculum. It provides an opportunity for students to discuss their personal views about art and introduces them to the use of the idea journal. This lesson also gives teachers a means of informally assessing the backgrounds and skills of the students.

Core Units

It is suggested that teachers present core material first. This should enable students to

- know the language of art (elements and principles and other concepts)
- understand the basic steps of the problem-solving/inquiry process
- search for visual ideas through personal introspection, explore the community, and look at world or global issues

- explore and evaluate ideas
- experience a variety of art production activities
- look at and respond to works of art

The core units are

Unit 1: Art Basics
To See or Not to See: Perception I
I Spy with My Inner Eye: Perception II
It's a Bird, It's a Plane . . .: Creativity I
Ah ha!: Creativity II
That's Art!: Art Appreciation
Unit 2: Who Am I?: An Exploration of Self (**SELF**)
Unit 3: Inside Out: The Natural and Built Environment (**COMMUNITY**)
Unit 4: Touch the Earth: Ceramics (**WORLD**)

Secondary Units

The secondary units in this curriculum guide are designed to enrich students' experience of art. By exploring these new areas, students are able to build on what they have learned from the core units.

Secondary units are

Unit 5: About Face: Maskmaking (**SELF**)
Unit 6: TV or Not TV?: How the Mass Media Influence Us (**COMMUNITY**)
Unit 7: Horizons: Landscape, A Common Subject in Art (**COMMUNITY**)
Unit 8: Future Perfect?: What Will the World of the Future Be Like? (**WORLD**)

It must be emphasized that any or all of these units should be adapted to the particular students being taught and that teachers, with input from students, should be encouraged to create new units using the problem-solving inquiry process. The program should, however, be based on the model, and provide experiences related to ideas about self, community, and world.

Unit Plan Format and Problem-Solving Process

Sample units in this art curriculum have been developed using a modified problem-solving/inquiry approach as a guideline. In a problem-solving approach, students are urged to exercise many personal, artistic choices in solving problems. A "true" artistic inquiry process – found in the Senior High Art Curriculum Guide – encourages students to set and explore their own relevant artistic problems with the teacher serving mainly as a guide and facilitator.

Seven inquiry process steps are identified in the senior high curriculum to assist students in their problem-solving explorations. Over the high school years, it is expected that students will demonstrate increasing independence and confidence in using this artistic inquiry process. By the end of the senior years, this approach should be almost entirely student-directed.

In this guide, a modified problem-solving/inquiry approach is used. In most instances the specific artistic problem is set by the teacher, but in fact-finding or researching the problem, and in defining and evaluating its solution, a high degree of creative input from students is encouraged and expected.

A student-centred approach works well in a classroom with a warm, open atmosphere. Conditions that foster creativity also promote inquiry. Students involved in a discovery process must feel free, without excessive pressure from adults and peers, to combine new ideas, ask questions, share their thoughts and reactions, and express ideas. Skills, techniques, and concepts need to be taught, not for their own sake, but because they are task-relevant: students must feel a need for acquiring these skills, techniques, and concepts to enable them to develop and express their personal ideas and images.

Five-Step Unit Plan

It is recognized that the problem-solving/inquiry process may not be the only valid way to organize a unit plan. However, this procedure has been devised to ensure that a number of important variables in the artistic learning process be presented in a logical and comprehensive manner. The variables involved are

- the problem-solving/inquiry process

- the idea as a central concern for authentic artistic expression, art content, and teacher-student communication

For practical purposes, the problem-solving/inquiry process is described as having five sequential and interdependent steps. Each of these steps might, of course, involve more than just one period of class time.

Step 1: Establishing the Area of Inquiry (teacher)

In this introductory step of the process, the teacher opens up the topic and presents a broad overview of the area of inquiry. A great deal of teacher-instigated motivation and discussion may be required. A full range of relevant visual and written resources is available: films, videos, slides, actual artworks, magazine, or newspaper articles. Use them to spark interest or even controversy among students.

Step 2: Fact-Finding (teacher guiding students)

Once the general area has been established, the next step involves the discovery and examination of as much data as possible on the area of inquiry. By being exposed to this topic's wealth of material, students realize that the area of inquiry covers a wide range of possibilities, and that it is impossible to create art in a vacuum. Authentic visual expression does not come from an uninformed condition. Various fact-finding sources may include art objects, art history, literature, contemporary magazines, and newspapers. At this stage, you may want to ask students to collect relevant material to share with the class, to make a class display or to gather resources for their idea journals.

Step 3: Stating the Problem (teacher)

In this step, the artistic problem – which should arise naturally out of the fact-finding process – is stated by the teacher. The statement needs to be broad enough to suggest a multiplicity of options for a solution to the problem.

Step 4: Defining the Solution (student with teacher guidance, if needed)

The problem now takes on a more individual focus. By assembling a personal resource file, and by making notes and sketches in their

idea journals, students can gradually develop an idea which they want to express and then work toward the idea's visual form.

Teachers act as guides, resource persons, and trouble-shooters during this process. They assist students in progressing from the idea to its final visual expression. For example, students may fail to anticipate shapes and colours which will express the idea best, or to see how compositional features contribute toward effective expression. By asking students appropriate questions, teachers can help them edit, clarify, and refine visual ideas. Peer consultations are also useful in deciding what modifications might be necessary. In the area of media and technique, the teacher may – for practical purposes – wish to place specific limits on student choices, or may have to teach new skills, or review those studied in the Middle Years program. In general, students should be given the greatest possible freedom in choosing media and techniques appropriate to the solution they have chosen.

Students will continue to work on their final visual statements until their work is prepared for display or exhibition. Final exhibitions should include examples from idea journals, i.e., the process as well as the product.

Step 5: Critiquing/Evaluating (teacher guiding students)

Evaluation is an ongoing process which can take many forms (see Manitoba Education K-12 Art Evaluation Guide for suggestions). Furthermore, students need to understand that the process does not end when the art work is on display. At this stage the student becomes a viewer of art as well as a maker of art. The responses of peers, family, teacher – and the artist – are considered. It is particularly useful to encourage students to share their creative thinking processes via their idea journals.

This final learning phase has the potential for giving students a new perspective on their own work and that of their peers. Teachers may organize a variety of critiquing and appreciation activities ranging from informal discussions to more formal approaches such as the one described by Feldman (see Appendix F). It is important for students to understand that artistic criticism can also form the basis of a teacher's grading of the final product.

Use of Idea Journals

Having students keep idea journals has a number of major functions. The idea journals enable students to

- plan projects
- gather resource and research materials
- do preliminary drawing and experiment with media
- explore and document their personal creative processes

On a very basic level, it helps students keep all required and exploratory material together.

Students may be expected to include in their journals all art-related written material and data relevant to particular units. For example, a given journal may include teacher handouts, definitions, written research, opinions, quotations, evaluation and critiquing assignments, gallery reviews, brainstorming and webbing activities, relevant creative writing and any other significant written material.

Encourage students to include written responses to works of art by using "starters" such as "This work reminds me of . . . .", "This piece makes me wonder about . . . .", "I was upset/mystified/attracted by this work because . . . ." In fact, any opinions, ideas, questions arising from students' experiences, which provide inspiration for future visual projects, may be collected in idea journals.

The journal should also reflect the development of visual ideas for the units being studied. A student might include such things as preliminary drawings, research sketches and photographic material, working photo collages, media experiments and exercises, independent drawing, studies for future student-initiated projects or anything else of visual interest to the student.

For students who complete major projects before their classmates, the idea journal can also be a place for the development of additional solutions or extensions to the problems posed in units, or for extra independent work. Idea journal explorations might be teacher-assigned or student-initiated. By having students turn to their idea journals to develop or experiment with ideas, teachers can be assured that all class time is used in a productive and art-related manner.

The idea journal also provides very valuable record of each student's learning process, enabling the teacher to assess the student's understanding of the problem-solving/inquiry process emphasized in this program. Thus the journal allows for the formative evaluation which is a necessary complement to the summative evaluation of the resulting art "product." Idea journals should also be an important part of any art show, because they reveal the work involved in the creative process for a wider audience – peers, parents, educators, administrators, and the general public. Teachers should be sensitive to the fact, however, that some students may not want to exhibit their idea journals because of the confidential nature of their content.

Whenever possible, students should see and read examples of the sketchbooks, journals and letters of other artists, e.g., Leonardo da Vinci, Eugene Delacroix, Vincent van Gogh, Emily Carr, Paul Klee, and Alex Colville. They should compare these artists' problem-solving processes with their own. If they are willing, students should also be encouraged to share their personal creative struggles, as documented in the journals, with their peers. By sharing, they will become aware that there are many different and unique routes to solving a given artistic challenge.

Evaluation

Evaluation is an ongoing part of the process of teaching art where the teacher and students communicate about the development of ideas and the resulting products. If evaluation is to be effective, objectives and goals must be clearly stated, and students are to be provided with consistent feedback.

A variety of evaluation techniques such as **observation, discussion, tests, student-teacher conferences,** and **projects** should be employed in different areas of the curriculum. Work documented in student idea journals and portfolios is particularly valuable to teachers, students, and parents in assessing the development of skills and ideas leading to final art products.

The **idea journal** serves as a working tool for the student in the process of developing ideas, responding to and making art. It encourages the student to get into the habit of collecting and recording visual ideas on an ongoing basis. An idea journal may

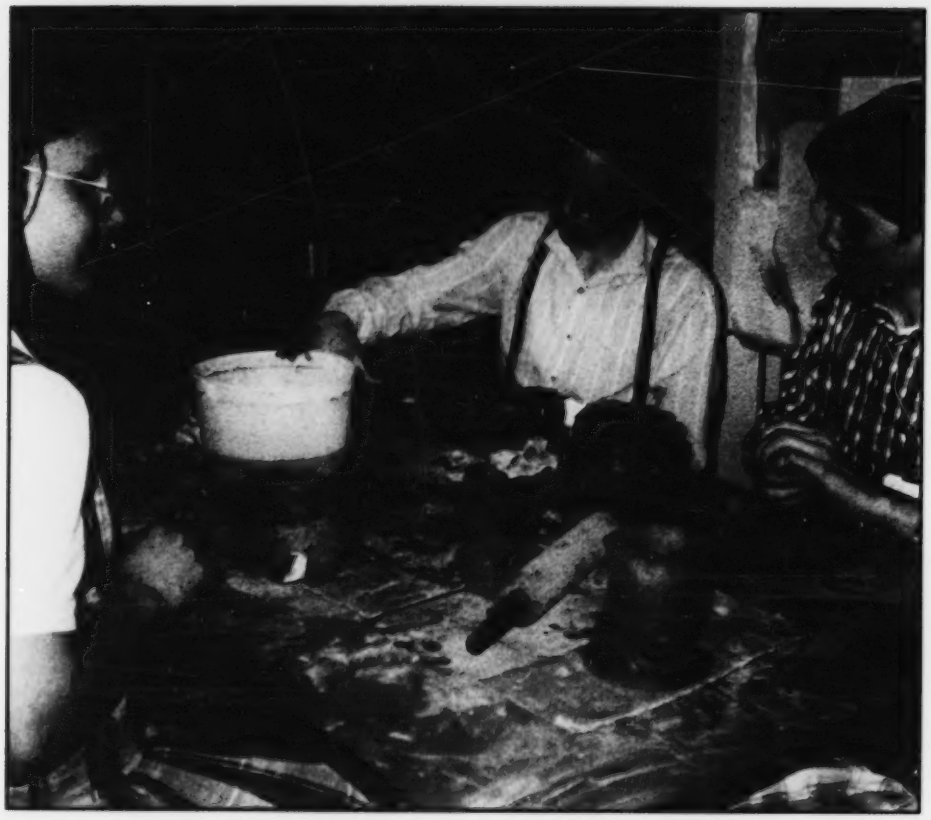
contain visual images and thoughts in the form of sketches, written passages, photographs, printed images, notes, critiques and summaries of discussions, media studies, and project proposals. The **portfolio** might contain large works in progress as well as finished pieces completed throughout the term, semester, or year.

Formative evaluation may be carried out during day-to-day student-teacher dialogue and discussions, written comments in idea journals, and observation of works in progress. Teachers will also determine the level of effort and understanding of students through their comments during class critiques of the works of artists and fellow students. Written responses by students assessing their own progress and performance in the idea journals may also be of value to the teacher.

It is important that **summative evaluation** not focus only on the art production aspect of the units at the expense of the program's other components. Since units include exercises related to observing, discussing, analyzing, and critiquing works of art, in addition to creating them, summative evaluation must take these areas into consideration. Some students may have superior critiquing or analytical skills that may not be recognized if the evaluation emphasis centres only on the art product.

Teachers are referred to *Art Evaluation Guidelines K-12* developed by Manitoba Education and Training (1990) for further information pertaining to art evaluation at the early, middle, and senior levels. The evaluation checklist provided in Appendix C in this guide may also be of assistance.

Core Units



Students model clay pots at the Decker Hutterite Colony.

Introductory Lesson

What is Art?

The following lesson is recommended as the first activity in the art course, to introduce students to the Senior I program and the approach which will be used. It is intended to provide a model for teachers and students to help them initiate the process of developing ideas and expressing opinions about art. This lesson will also introduce students to the use of the **IDEA JOURNAL** and will provide an opportunity for teachers to informally assess the background and experience of their students, particularly in situations where teachers have not taught the students previously.

It is especially important that the teacher, at this point, accept the answers that the students provide in the discussion in a non-judgmental manner. The teacher should comment individually on student journal entries, but in a non-evaluative way. The purpose is to encourage dialogue and the expression of ideas through discussion and individual journal entries. Likewise, the drawing activity is an opportunity for the teacher to assess the observational drawing level of the students, but the drawings should not be graded or evaluated at this point as students will not have received any instruction prior to the activity.

There are no right or wrong answers to these questions and the role of the teacher should be only to encourage students to express and elaborate on their individual ideas in the oral, written, or drawing activities. Questions should be modified according to the level of the group and the time available.

The teacher needs to provide a number of objects for this lesson. Examples may be a chair, flowers arranged in a vase, a china ornament, a child's toy, a musical instrument, a paint-by-number painting, a child's painting, a postcard with a photograph of a landscape, a landscape painting, a T-shirt with a logo, craft objects, a tourist souvenir, a ceramic piece, and natural objects. The purpose is to have a variety of objects that may be considered "art" by someone's definition (not necessarily "good" art). The purpose of the lesson is to begin a discussion about "What is Art?"

Ask students to work individually, or in small groups. Divide up the objects so that there are a variety of objects available for each small group to talk about. Have them discuss the questions and write their individual answers in their Idea Journals. If necessary, the questions could be answered on separate sheets and glued or stapled into the journals. The last three questions could be done with the whole class as a culminating activity for the lesson.

All of the objects might be considered art, although not necessarily everyone's idea of art or good art. It is important that students realize that the definition of art is constantly changing. What may not be considered art today, might be tomorrow. The same object may be art in one situation and not in another. Art can be made of any media or take any form; it could be made or designed by more than one person; it can even be mass-produced (if we consider industrial design as art, for example).

At the end of the Art Basics unit (or of the Senior I Art course), try the Art Court activity (Appendix K) as a follow-up to this exercise. It will help discover further answers to the question, What is Art?

Questions and Activities

Choose one object from the group and answer all the following questions based on that object.

- What is the object you picked?
- How was it made? Did a person or a machine make it?
- Did someone make it or design it? Whose idea was it?
- Was one person or more than one person involved in making it?
- Where do you think it came from? How do you know?
- How many of these same objects do you think exist?
- Do you like it? Why or why not? Why did you choose it?
- Do you think it is important to someone? Why or why not? Is it worth a lot of money?
- If someone gave this to you, would you keep it? Where?
- Does the object express an idea? (For example, a telephone could express the idea of communication.)
- Do you think this object is art? Why or why not?
- Complete the following statements:
  We know that an object is art when . . . .
- Art is . . . .
- Compare your definitions with others in the group. How are they different?
- Which objects did someone in the group say were not art? What reasons did they give? Which ones were considered art? What were the reasons given?

Do a drawing of the object on a full page in your journal. Include as many details as possible. Give it a title.

Marsha Widdon
Canadian, b. 1954 d. 1988
"Thief"
oil and acrylic on plywood
215.0 x 197.5
collection of the Winnipeg Art Gallery

Marsha Widdon was a Manitoba artist who received her B.F.A. (Honours) from the University of Manitoba. She has had many exhibitions in Winnipeg.

She began using the image of a dog very early in her career and it gradually turned into a half-human, half-animal figure. This figure was eventually part of her interest in exploring the tension between two very different forces such as good/evil, male/ female, day/night, and life/death.

Art Basics

Overview

This unit involves an examination of three areas that are fundamental in teaching art: perception, creativity, and appreciation. These three areas are important to the student artist since they provide the building blocks for working in a variety of media and for developing the confidence to express ideas visually.

Perception I and II deal with the grammar of all visual communication, the language of art. The sections on Creativity encourage students to think divergently and imaginatively, and to take risks in their work. Art appreciation is designed to help students identify the many variations in styles of art.

Considerations

Depending on the needs of your students, Perception I and II may be switched. For example, students who need a more thorough grounding in the elements and principles of design first should start with Perception I (I Spy); students who would feel more comfortable starting out by sharing art ideas and opinions in a social context should begin with Perception II (To See . . .).

Teacher Note: By asking students to think, reflect, write, observe, sketch, and solve problems creatively, this first unit lays the foundations for this course and for other senior art courses.

Vanessa Evers, Grade 9, St. Mary's Academy

Teacher Preparation

Collect significant objects
Collect visuals
Develop worksheets

Materials

Idea journals
Significant objects
Lights, drapes
A variety of drawing and painting materials
Worksheets

Resources (Complete information in Appendices)

Visuals

Art Image

Selected examples to illustrate elements and principles of design (see Appendix E on page 165 for suggestions)
Examples of "relabelling," e.g., 1.17, 2.8, 2.24, 5.17, 6.11
Examples of "point of view," e.g., 1.9, 1.15, 1.18, 3.20, 3.21, 3.9, 4.18, 5.13, 6.2
Tree imagery 3.10 plus, for example, 2.10, 2.11, 2.19, 3.9, 3.12, 4.8, 4.22, 5.12, 5.22, 6.7
Examples of styles of art: 1.15, 3.16, 3.15, 4.14, 5.3, 6.20 (imitates the world); 1.25, 2.12, 3.7, 4.22, 5.14, 6.12 (expressive); 1.27, 2.26, 3.27, 4.25, 6.15, 6.26 (form and order); 1.16, 3.16, 3.22, 4.20, 6.23 (message)

Films/Videos

Art and Perception
The Art of Seeing
Art: What Is It? Why Is It?
Discovering Composition in Art
Elements of Design: Shape
Is It Beautiful?
Marsha Whiddon

Books/Magazines

Canaday, *What is Art? An Introduction to Painting, Sculpture, and Architecture*
Chapman, *Art: Images and Ideas* (chapter 2)
Chapman, *A World of Images* (chapter 3)
Edwards, *Drawing on the Artist Within*
Lauer, *Design Basics*
McKim, *Experiences in Visual Thinking*
Reid, *A Concise History of Canadian Art*
Roukes, *Art Synectics*
Design Synectics
Sproccati, *Guide to Art*
Wallas, *The Creative Question*

Audio-Visual Equipment

TV monitor and VCR

To See or Not to See: Perception I

Area of Inquiry

The objectives of this section are to

- examine the role of the object selected by the artist
- discover how our perception is influenced by the relationship between objects and the space, colour, and light surrounding the objects
- assist students in creating a still life composition from objects arranged to make a personal visual statement

- **Establishing the Area of Inquiry (teacher)**

  Perception involves not only the eyes, but all senses and previous knowledge. All these influence the interpretation of what is seen.

  - Arrange specific objects in a still life arrangement on a neutral surface such as a box. (Possible objects: unsliced bread, top hat, white scarf or gloves, model of a red sports car, lit candle, bunch of grapes, heavy chain, cap, rose.) Discuss what the objects might symbolize and why they have acquired particular meanings. Discuss the possible relationship among the objects.

  - Use a desk lamp or other light source to light the still life arrangement. Try different coloured cloth or paper as backdrops. Do these changes affect the mood or meaning of the still life arrangement?

- **Fact-Finding (teacher guiding students)**

  - Move the objects into different relationships and discuss how the "story" or idea changes. Have the students make suggestions. For example: place the grapes with the candle, top hat with gloves and sports car, loaf of bread with rose. Use the lighting to create an eerie effect or a warm effect.

  - Use a "what would happen if . . ." scenario with the students. For example: What would happen if . . . only the grape stems remained? What would happen if . . . the candle was broken? Discuss the visual statement with each new arrangement.

– Look at and discuss the selection and arrangement of objects in Esther Warkov's work in the next unit or in *Art Image* works 4.20 Curnoe, The Camouflaged Piano; 4.4 Dumouchel, Heartbreak Song; 4.14 Chardin, The Nursemaid.

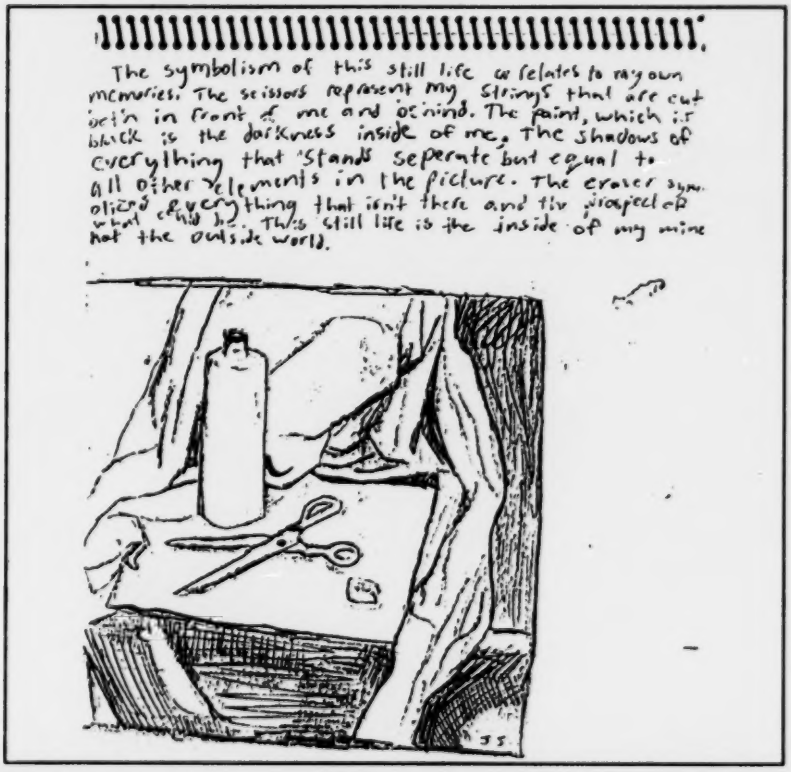
Discuss how using objects other than the ones the artists selected could change the meaning of the works.

- **Stating the Problem (teacher)**

Use an arrangement of objects to say something about yourself, your community or a world issue.

- **Defining the Solution (student, with guidance if needed)**

– Work in idea journals first to generate possibilities either in written form – for example, lists of potential ideas or groups of objects (aim for 10 in each category: self, community, world) – or in thumbnail sketches which explore a variety of possible arrangements of objects or images.


The symbolism of this still life correlates to my own memories. The scissors represent my strings that are cut off in front of me and behind. The paint, which is black is the darkness inside of me, The shadows of everything that stands seperate but equal to All other elements in the picture. The eraser symbolizes everything that isn't there and the projection what could be. This still life is the inside of my mine not the outside world.

Perception I, Still Life,
Jacob Steele,
Grant Park High School

- Create a still life using drawing, magazine cut outs or actual objects that will communicate something specific about yourself, your community or a world issue. Students can arrange objects on a box or inside a box. Lighting through windows covered with coloured cellophane can create a very specific mood. Experiments with different arrangements of the objects should be encouraged.

• **Critique/Evaluation**

- Idea journal assignments should include lists and thumbnail sketches. Experiments with arrangements could include drawings, collages, or actual objects. Arrangements should show variety and originality (creativity) as well as relevance to self, community, or world themes.

- Have students look at each others' drawings, collages, and arrangements. Discuss the various visual statements in terms of the choice of certain object and their meanings, the relationships between the objects and the success of the lighting. Encourage students to share with each other their problem-solving processes in their idea journals.

• **Alternative Solutions and Extensions**

- **cross-cultural and or historical symbols.** Each culture has its own symbol system that is uniquely its own. We can often misinterpret meaning because we are not familiar with each other's symbols. (See the Natalie Rostad work accompanying the Mass Media unit and *Art Image* visuals 2.23, 2.21, 4.11, 1.24.) Research and discuss symbol systems from the above images or from students' own cultural backgrounds. (See R. Gilbert, *Living With Art.*)

- **analysis of media use of objects.** Have students view a number of TV ads or clip ads from magazines. Examine and discuss the relationship between the product and the objects that surround the product. For example: look at the kinds of people associated with the product, their surroundings and the objects the designer of the advertisement has chosen to include in the picture/scene. Why were those particular objects chosen? How do they enhance or detract from the product?

I Spy with My Inner Eye: Perception II

Area of Inquiry

The objectives of this section are to

- review the elements and principles of art
- explore the role of the elements and principles of art in influencing perception

- **Establishing the Area of Inquiry (teacher)**

  Review and discuss the elements and principles of art and discuss how each element and principle influences how we see. (References: Appendix E, also Chapman, *Art Images and Ideas*, Chapter 2, and Chapman, *A World of Images*, Chapter 3, as well as Lauer, *Design Basics*.)

- **Fact-Finding (teacher guiding students)**

  Examine the visuals accompanying this guide and the following *Art Image* visuals in small groups, focussing on the "behaviour" of specific elements and principles. Groups could then share their findings with the class as a whole. The guide outlined below suggests one way of organizing this activity. (See Appendix A for a complete list of *Art Image* visuals.)

Visual		Function	Effect
Elements (examples)			
6.12	Starry Night	line	expresses action
5.23	The Fish	line	leads the eye
6.25	No. 123-A	shape	creates rhythm
2.3	The Rest	shape	stability
5.19	The Boulevard	colour	creates a mood
2.27	Mobiles	colour	background influences colours
5.3	Self Portrait	texture (implied)	realistic
6.27	Chant	texture (applied)	inviting, tactile

Principles (examples)

5.22	Return	balance (informal)	read from left to right – active
1.14	Cape Dorset	balance (formal)	stable, peaceful
3.3	Balloons	emphasis	red – directs eye
2.24	The Anniversary	movement	diagonal movements – left to right
3.21	Harpsichord	contrast	light/dark, leads into background

- **Stating the Problem (teacher)**

  Discover how an artist successfully communicates ideas to the viewer by using the elements and principles of art.

- **Defining the Solution (student, with guidance if needed)**

  Each student will select one visual from *Art Image* for written or verbal discussion. Elements and principles of art will be used as the basis for interpreting the work.

  Study the selected reproduction using the following outline and questions

  – **Statement of Artist's Intent**

    Study the visual carefully. When you have looked at the entire work, think about what the artist might have wanted to communicate. It may be something simple, or it could be complex. Pay close attention to the artist's use of the elements and principles of art. When you think you have a plausible theory about what the work communicates, write it down in several sentences. (**Remember:** There may be several different ways of interpreting what you see.)

  – **Visual Evidence**

    Back up your statement in the first point with actual visual evidence that supports your idea.

- **Visual Effect**

  What do the elements and principles do in the work? Carefully go through a checklist of the elements and principles of art and examine how the artist uses them to communicate the idea. Use the headings "Function" (identifying the element or principle you are looking at) and "Effect" (explaining what you think it does in the work).

- **Eye/Brain Check**

  Make sure that what you see and what you think are the same thing. Look back over your "Visual Evidence." Does it connect with your "Statement of Artist's Intent" and "Visual Effect"? Should one or more of these change? Do what you see and what you think agree?

- **Alternate Interpretations**

  Remember: there could be several ways to interpret an image. What other meanings might the artist have intended? Share your findings with a classmate and ask for his/her interpretation(s).

- **Critique/Evaluation**

  Discuss students' interpretations as a class or have them discuss their findings in small groups. Students' written work or presentations should also be evaluated by the teacher, using the above outline and questions as a guide. Student responses should be thorough and detailed for each step.

It's a Bird, It's a Plane . . .: Creativity I

Area of Inquiry

The objectives of this section are to

- explore each student's potential for creative thinking.
- encourage and support risk-taking and imaginative thought.
- provide an opportunity for students to experiment with some creative thinking strategies in their own drawing.

- **Establishing the Area of Inquiry (teacher)**

  Discuss current examples of creative thinking found in newspapers, magazines, TV, or from personal experiences. Can thinking creatively be learned? Inform students that they are going to experiment with some exercises that will help them expand their imaginative seeing, increase their understanding of how artists see and help them use more creative approaches in their own work.

- **Fact-Finding (teacher guiding student)**

  - **Relabelling** is a simple way of "breaking away from objective reality" by deliberately setting up "road blocks" that work against thinking concretely. It forces us to imagine beyond the object.

    Begin with a concrete object, e.g., **bird**. Have the students brainstorm word associations with that object, e.g., wings – flight – air – airport – runway – takeoff – get away – escape – freedom – be myself . . . . Stop the association at any time and link the concrete object to the last associated thought. Bird . . . be myself. Thus – draw yourself as a bird. Practise other relabelling experiments.

    In small groups, look at a variety of art works and discuss how the artists might have relabelled objects from the concrete to the abstract in order to arrive at these final images. Some appropriate works from the *Art Image* series could include 1.17, 2.8, 2.24, 5.17, 6.11 (see Appendix A for

artists/titles). Refer to Appendix D for further elaboration on relabelling and other problem-solving inquiry process strategies.

Examine "Thief" by Marsha Whiddon, the visual at the front of this unit. It seems possible that the artist used some kind of relabelling process. Consider the following questions

- Why might the artist have chosen to combine the images of a dog and a person in this work?
- What kind of dog is this? What kind of person? What feelings or ideas does this combination suggest?
- Would it make a difference if she had used a different type of dog? A different person? Why?

- **Points of View**

This exercise helps us to take a different point of view, either physically or in attitude, in order to see the world from a fresh perspective or to emphasize a particular idea.

- Brainstorm, and exhaust, all the different points of view that students can think of. Some examples are

distorted view	**transparent**	**aerial**
bird's eye	**x-ray**	**cross-sectional**
looking in/out	**from above/below**	**from close/far**
dislocated	**fractured**	**exploded**
magnified	**taken apart**	**repeated**
translocated (objects are out of their context)	**simultaneous (all parts are seen at once)**	**transformed (objects are altered)**
looking through (a grid, hole....)		

- Write each point of view on a card and give one card to each student. Have each student find a visual that illustrates their point of view. The following *Art Image* visuals could be used as examples of different points of view (see Appendix A for artists/titles)

above – 5.13
from far away – 3.20
looking out – 4.18
from below – 1.15
dislocated – 6.2
close up – 1.18
looking in – 3.21
looking through – 3.9
fractured – 1.9

For other processes, see *Drawing on the Artist Within, Art Synectics, Design Synectics.*

Stating of the Problem (teacher)

How does relabelling and point of view change the way I see things?

Defining of the Solution (student, with guidance if needed)

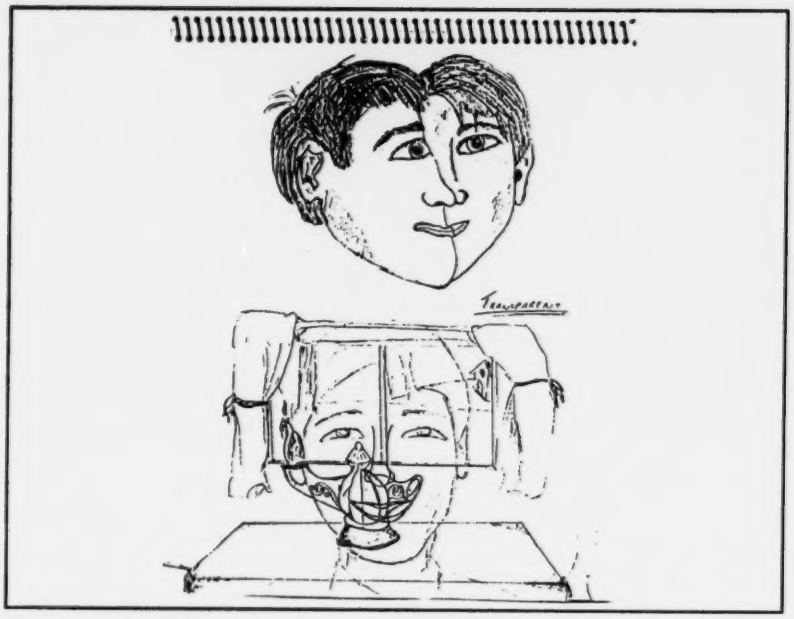
- Try a **relabelling** experiment in your idea journal, with starting object, list of brainstorm associations and a final sketch (See Appendix D).

- After experimenting with a variety of preliminary sketches in your idea journal, do an extended drawing of yourself, in your choice of medium, from the **point of view** you selected. (See the student example.) Experiment with points of view other than those listed for the exercise.

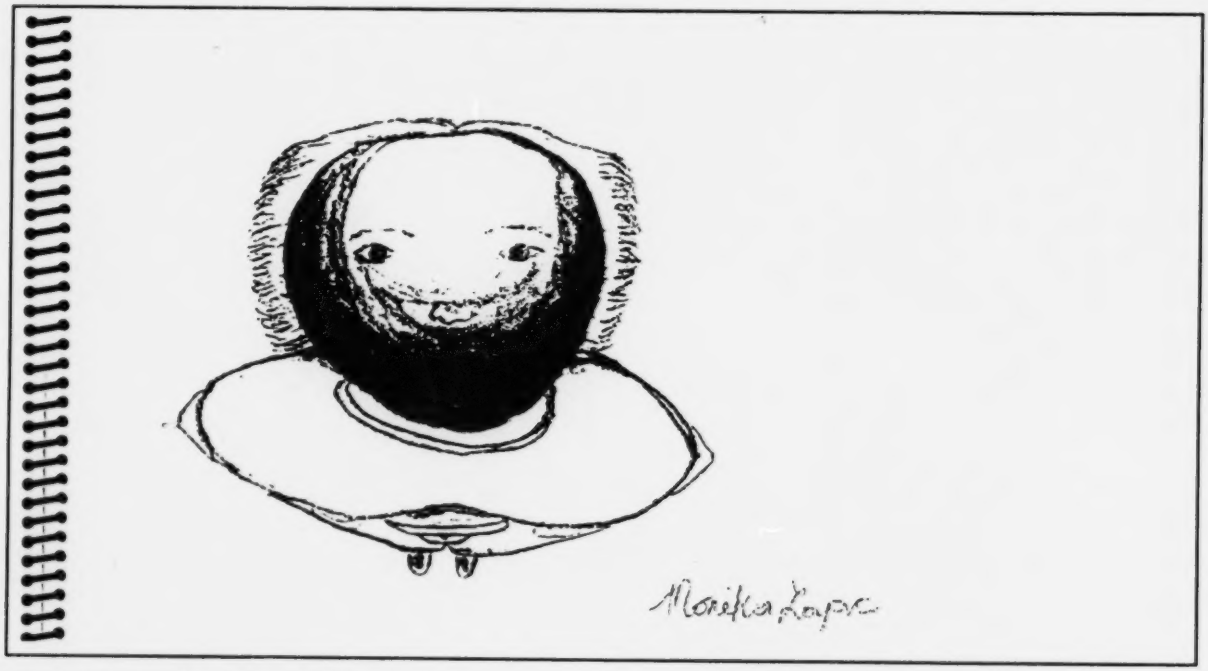
- **Critique/Evaluation**

Students should have the opportunity to share the creative processes developed in their idea journals as well as their finished drawings. Class members should try to identify each student's use of point of view. Teacher evaluation should include students' contributions to discussion, idea book assignments (in relabelling and points of view) and the final drawings.

Clinton Chester
Grant Park High School



Clinton Chester
Grant Park High School



Senior 1 Student, Grant Park High School

Ah Ha!: Creativity II

Area of Inquiry

The objectives of this section are to

- focus attention on the creative process rather than on the product
- introduce a way of thinking about and seeing the world that is fundamental to art.

The creative process "... is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other." (Rogers, *Toward a Theory of Creativity – The Creative Question.*)

- **Establishing the Area of Inquiry (teacher)**

  - Ask students to discuss what they think "creativity" is. Have them talk about the value of creative thinking in areas such as everyday life, scientific and medical research, inventions, engineering, and the arts. Find stories about great inventions that illustrate the creative process, i.e., the printing press.

  - Encourage the students to tell about their own creative problem-solving experiences. Have them describe things they have done that required creativity. (This does not have to be art-related. Get something, for example, you really want. Creating a fashion statement when you have little or no money.) Have students record examples in their idea journals.

  - Discuss the "ingredients" necessary for a creative solution to occur. Students might be guided in their discussion to the following list of "stages." In fact, these five steps will serve as a guideline for creative problem solving in each of the units in this curriculum.

    - **Establishing the Area of Inquiry** – The individual decides to focus on a general idea, issue, phenomenon.

- **Fact-Finding (preparation of the idea)** – The individual gathers general information, explores ideas, experiments, makes notes and sketches, reads, does research in the general area of interest.

- **Stating the Problem (planning the idea)** – The individual incubates the idea, thinks about the idea (it may only be partially formed), mulls it over, eliminates irrelevant material, makes sketches, gets a better picture, expresses the artistic problem in a personal way.

- **Defining the Solution (clarification/implementation of the idea)** – The individual "sees the light," makes final sketches, tests the results, makes modifications where necessary, finishes the final expression of the idea.

- **Critiquing/Evaluating** – Is the idea communicated effectively? How do viewers respond to the work?

- **Fact-Finding (teacher guiding student)**

Use Tom Thomson's "The Jack Pine" (Art Image 3.10) to discuss the creative thinking process. Encourage students to speculate about the kinds of things the artist might have considered in each step of the process. (This format might also be used in other areas of this curriculum as a guideline for discussing another works of art.) Speculate on the following

– **Fact-Finding (preparation of the idea)**

- What might have motivated Thomson to work outdoors?
- Why did Thomson choose this particular spot over others he might have explored?
- What kinds of things did Thomson notice about this particular view?
- What kinds of experimental sketches might he have made to collect his thoughts about what he was looking at?

– **Stating the Problem (planning the idea)**

- What problem might Thomson have considered for this painting?

- What were the features of this scene that Thomson might have thought about?
- What information did Thomson choose to eliminate?
- How many different points of view might he have considered for the tree?

– **Defining the Solution (clarification/implementation of the idea)**

- Why did Thomson finally decide on this particular scene?
- Why did he place the tree in the picture frame this way?
- Why might he have chosen this particular range of colours?
- Why did he decide to put the paint on in this manner?
- What do you think Thomson might have changed as he worked on this painting in his studio later on?

– **Critiquing/Evaluating**

- Do you think Thomson was successful in transferring his idea(s) about his experience in nature to the canvas in his studio?

• **Stating of the Problem (teacher)**

"The Jack Pine" was the result of an extensive creative process. By following a similar process, develop a coloured drawing of a tree from a particular point of view. Work from a real tree or a photograph of a tree.

• **Defining of the Solution (student, with guidance if needed)**

– **Make Some Preliminary Sketches: The Idea Journal**

Have students do a series of sketches of their chosen trees in their idea journals. Using relabelling strategies and different points of view (Creativity I), encourage them to experiment with different approaches and perspectives. What would their tree look like from the air, lying underneath, in another season, during a storm, in a dream?

– **Look at Tree Imagery by Other Artists**

Look at "tree works" by a variety of other artists, representing a range of styles. Discuss as a class, or in small

groups, the points of view and approaches taken in these works. Pairs of works could be compared. Some useful *Art Image* visuals:

2.10 Jackson, The Red Maple
2.19 Krieghoff, The Indian Family in the Forest
2.11 Vlaminck, The Locks at Bougival
3.9 Fortin, Landscape, Sainte-Rose
3.12 Rousseau, Exotic Landscape
4.8 Breugel, The Harvesters
4.22 Lemieux, La noce de juin
5.12 Dubois, Saint Michel
5.22 Harris, Return from Church
6.7 Pissarro, Le Boulevard Montmartre . . . .
6.8 Feininger, Yellow Street

– **Develop a Final Image**

After further journal experiments with coloured media, e.g., pencil crayon, oil or chalk pastels, ink, watercolour, or mixed media, share possible visual solutions with a partner or small group. Complete final drawing on chosen paper.

- **Critique/Evaluation**

Critiquing and evaluation should be an ongoing and integral component of this unit. Students may evaluate their own progress throughout the unit by referring to their journals to ensure that all assigned sketches and media experiments are completed and that ideas are developed thoroughly before arriving at conclusions. Feedback from peer group discussions is helpful in determining how effectively points of view are communicated in visual language.

Teacher evaluation is determined by examining development of ideas and effort put forth in journal entries, observing student interaction in group work, and in viewing the final tree drawings. Evaluation should also be based on the insights and effort provided during the discussion of Thomson's painting. Students should be involved in determining how work is best displayed. Some may wish to include sketches and studies in conjunction with the final drawings.

That's Art!: Art Appreciation

Area of Inquiry

The objectives of this section are to

- examine and discuss different styles of art
- investigate four broad categories of art that have emerged through history
- encourage students to "translate" an image created in one style into an image in another style

Teacher Note: See Appendix F for some general Art Appreciation strategies.

- **Establishing the Area of Inquiry (teacher)**

  Discuss "style" with students. Refer to phrases such as "lifestyle," "hair style" and various styles of clothes. Discuss what each style means for them individually.

  Discuss personality styles. Are you a realist? Do you like to fantasize and imagine? Are you emotional in your outlook? Do you like to look at how things are organized and constructed? Does your personality affect the way you make art or think about art?

  Often artists create in very distinctive styles which may be related to their personalities or influenced by the times or environments in which they work.

  In the following sequence of activities, ask students to select works of art that fit the criteria of four general categories or styles of art. These activities can be organized for the whole class, for small groups, or for individual students.

  Discuss the following categories and their criteria (adapted from Chapman, *Art Images and Ideas*, pages 54 to 58), using examples from the *Art Image* series (see Appendix A for artists/titles). Refer to the glossaries in Chapman and in Gilbert, *Living With Art*, for brief explanations of the different styles of art.

- **Art that imitates the world** – This style of art looks realistic, lifelike, and detailed. The artist who works realistically is usually wanting the viewer to examine and think about and appreciate events, people, or objects in all their exactness.

  Examples: 1.15, 2.16, 3.15, 6.20, 5.3, 4.14

  Art terms in this category are: realism, superrealism, magic realism, social realism, hyperrealism, photorealism.

- **Art that is expressive** – All art is an expression of something, but in this particular category, artists focus on feelings as the primary vehicle for expression. Colours, lines, and shapes are often exaggerated. Dreamlike effects or distortions are sometimes used to dramatize emotions. Expressive works can also reflect artists' energy and exuberance for the creative process itself, and sometimes demonstrate a desire to be free of all rules and restrictions.

  Examples: 5.14, 3.7, 4.22, 6.12, 1.25, 2,12

  Art terms associated with this category are: abstract expressionism, surrealism, dada, automatism, impressionism, futurism, fauvism, expressionism.

- **Art that is based on form and order** – All art has a certain amount of form and order, but in this category, artists focus on form and order as the major means of expression. This style of work looks unified and organized. It is often abstract or, if it is realistic, many of the details have been eliminated. Some artists in this category explore the interrelationship of the elements and principles of art as a way of studying the illusions of perception.

  Examples: 1.27, 2.26, 3.27, 4.25, 6.25, 6.26

  Art terms in this category are: pop, op, formalism, constructivism, minimalism, abstraction.

- **Art that has a message** – All art communicates something, but in this category of art, the message or the story to be told is the most important part of the work. In this category, the art is planned so that the colours, shapes, and lines assist in

making the message clear. These works are often about people, social issues, politics, religion, and events. They tend to be more realistic and make more use of symbolism.

Examples: 1.16, 3.16, 5.21, 4.20, 3.22, 6.23

Art terms that may be associated with this category are: genre, satire, social realism, icon, allegory, history painting, and portraiture.

- **Fact-Finding (teacher guiding student)**

  - Give small groups of students a variety of visuals from this guide and from the *Art Image* series. Have the groups sort their visuals according to the above four categories, and then ask each group to defend its decisions.

  - Put up one visual from each of the four categories and as a class discuss the following

    - What is your first impression?
    - What elements and principles dominate the work?
    - What does the artist want the viewer to think about? How do you know?
    - What clues does the artist give you to help you understand what the picture is about?
    - How would this work look if it were "transformed" into one of the other categories of art?

- **Stating the Problem (teacher)**

  How does style change the intent of the artist's work?

- **Defining the Solution**

  Select a visual from one category and, working in your idea journal, make a coloured drawing in your choice of media of what that work might look like in another category. What changes? Is the idea which is communicated different?

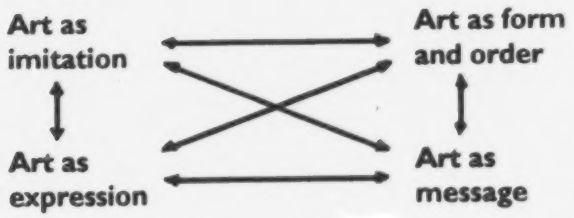
- **Critique/Evaluation**

Students should be encouraged to display and share their drawings. Can other students identify the new style? How did the change in style affect the idea being communicated? Hopefully, students will be starting to use artistic and stylistic terms with some confidence.

Teacher evaluation should be based on finished drawings, and also on the participation of students in class and small group discussions where they defend the placement of works in different stylistic categories.

Alternative Solutions and Extensions

Many works of art do not fit in one particular category. Discuss the following chart (adapted from Chapman, *Art Images and Ideas*, pp. 54-58) with students



Have students find works of art that cross over into the following categories

- It looks realistic and it expresses definite feelings.
- It looks realistic and it has strong form and order.
- It looks realistic and it has an obvious message.
- It has strong form and order and expresses a definite feeling.
- It has strong form and order and has a message.
- It expresses a strong feeling and has a message.

Alternative Solutions and Extensions

Play the "Art Court" game described in Appendix J. This activity is also appropriate at the end of the Senior I art program.

BEST COPY AVAILABLE

ESTHER WARKOV
Canadian, b. 1941
"Girl with a Cabinet of Birds"
1977
acrylic on canvas
107.0 x 102.0
Collection of the Winnipeg Art Gallery

Esther Warkov was born in Winnipeg. She attended the School of Art at the University of Manitoba. Since graduation she has exhibited extensively in Canada, the United States and Europe, making her a well known Manitoba artist. Warkov works in a variety of media including acrylic and pencil. More recently, however, she has developed a number of unusual works in three dimensions.

Warkov refers to her images as "half forgotten memories." Although she uses familiar things from her surroundings, she deliberately removes them from their original context placing each fragment into a new relationship giving them new meaning.

Who Am I? Exploration of Self

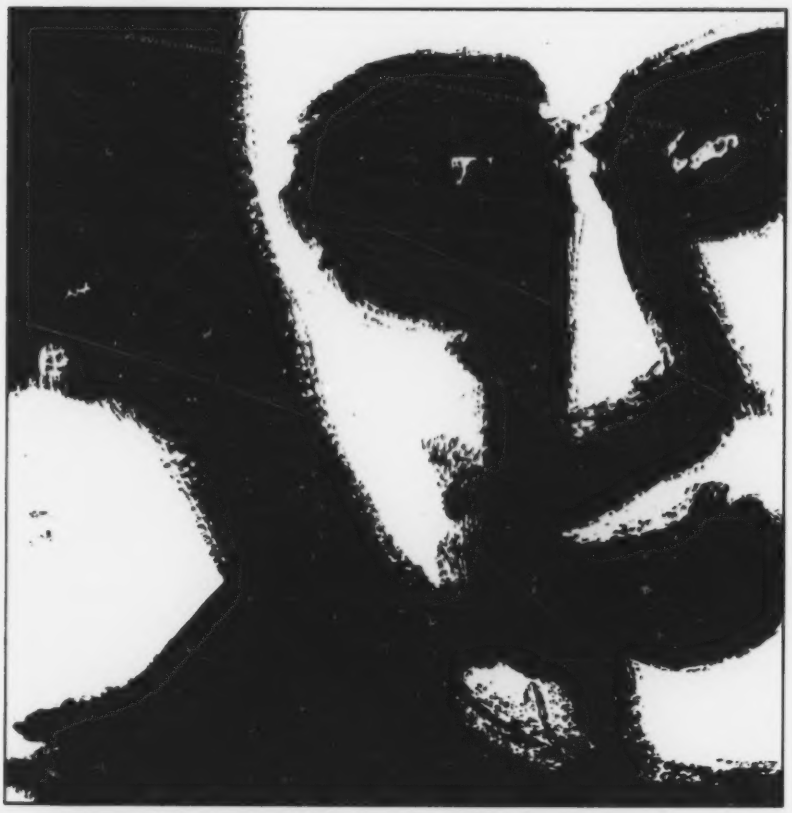
Overview

Through individual introspection and collection of personal artifacts, as well as art appreciation and the study of elements and principles of design, this unit will help students learn how to take a more inward look at who they really are and how to express that "self" visually.

Considerations

It is important to have access to a wide range of visuals for this unit, both actual portraits and works that focus on the emotive potential of line, colour, and media. Teachers will be able to determine the level of knowledge of their students and the amount of time required to teach mini-lessons on any of the elements or principles.

Teacher Note: The use of the emotion chart can be a powerful tool. Be prepared to deal with students who have serious personal fears and concerns. Encourage them to try to express these feelings in their idea journals – and in their art.



"Who Am I?" Sketch by Jacob Steele, Grant Park High School

Teacher Preparation

Review elements and principles of design
Review the making of a collage
Collect visuals and put up portraits

Materials

idea journals
magazines, scissors, glue
paper – white, coloured, mural
drawing supplies – pencils, charcoal, conte, pastels, ink, markers, crayon, pencil crayons
paint – tempera, acrylic, watercolour – and brushes

Resources (Complete information in Appendices)

Visuals

Art Image

Portraits: 1.1, 1.2, 1.3, 1.4, 1.14
2.1
3.1, 3.13, 3.15
4.2, 4.13
5.1, 5.2, 5.14
6.1

Works with emotive qualities: 1.15
2.12, 2.14
3.26
4.26, 4.27
5.20, 5.26
6.8, 6.12, 6.27

Films/Videos

Esther Warkow: A Spy in the House

Books/Magazines

Chapman, *Art Images and Ideas* (pp. 29, 36, 45, 93, 130-1, 152, 171, 176)
Chapman, *A World of Images* (pp. 8, 157, 186-7, 190, 211, and chapters 7 and 8)
Edwards, *Drawing on the Artist Within*

Audio-Visual Equipment

Film projector or TV monitor and VCR

Area of Inquiry

The objectives of this unit are to

- demonstrate that portraits can say something about people in both representational and non-representational styles
- explore personal imagery through collected materials and thoughts recorded in an idea journal
- design a collage which communicates aspects of one's personal imagery
- create a personal visual statement that explores the emotive qualities of line and colour using various media

- **Establishing the Area of Inquiry (teacher)**

  Two types of visuals would be particularly helpful in this unit (see **Resources** for specific suggestions)

  - examples of portraits from different time periods; these can be discussed in the introduction and throughout the unit.
  - examples of works that focus on the emotive potential of line, colour, media.

  The Esther Warkov visual is a good example of both types of work. (See Appendix E for an example of an art appreciation discussion centred on this visual.)

- **Motivation and Discussion**

  Following an introductory discussion to establish that the first group of visuals are all portraits – and noting similarities and differences – have students break into groups to discuss one portrait of their choice. Have one student in each group act as a recorder.

  Questions to ask students are

  - How would you describe the setting (background and surroundings) in this work?
  - Describe the style of clothing and accessories.
  - Can you identify the historical time period here?

- How do facial expression, pose, colours, and medium used reveal the personality and status of this individual?
- What is the standard of "beauty" suggested? What would be considered "ugly"?
- What things would be important in the life of this person?

Have groups share their discoveries.

- **Fact-Finding (teacher guiding student)**

Collecting Portrait Ideas: A Class Display

From magazines, newspaper, postcards and other visual sources, have students collect portrait images for a class bulletin board. Encourage a variety of media and a variety of approaches, including expressionism, surrealism, and abstraction. (Refer to *Art Basics: That's Art!*)

- **Stating the Problems (teacher)**

- Create a collage of images that reflects "who you are."
  and/or
- Create a visual statement illustrating an emotion that plays or has played an important part in your life.

Defining the Solutions (student, with guidance if needed)

The Collage (Option A)

- **Develop Some Personal Imagery: The Idea Journal**

Students begin to collect images, and record thoughts and sketches related to themselves in their idea journals. Images might include photographs or photocopies of photos from birth to the present, examples of influences from magazines and TV.

Questions for consideration are

- What do I look like? What would I like to look like?
- How have I changed over the years?

- What appeals to me?
- What colours attract me? What colours do I dislike? Why?
- What influences me?
- What image do I project to others? Why? What image would I like to project? Why?

Students should be encouraged to share their ideas in pairs or small groups as the ideas are developed in their journals.

– **Define collage**

Collage, n., an abstract form of art in which photographs, papers, scraps, and fabric are placed in juxtaposition and glued to the pictorial surface.

Through observation and discussion, introduce or review the technique of collage. Guide students to recognize design elements and principles (see Appendix E) that are frequently used to compose a successful collage, e.g., emphasis, focal point, balance, colour, unity. For useful guidelines on – and many positive examples of – composition, see Lauer, *Design Basics*, or another comprehensive design book.

Observe and discuss examples of collage. See Resources, especially Chapman, *Art Images and Ideas* (Chapter 2, Design: The Language of Art) and Chapman, *A World of Images* (Chapter 3, Design: The Language of Art).

– **Manipulate ideas and materials for a collage**

Review ideas and materials collected in the idea journal. Choose images and writings that can be manipulated on a large piece of paper. Consider the following

- What images, when placed next to each other, express the feelings and ideas you want to communicate? How will moving the images change the meaning? Review how the changing relationships of objects/images altered meanings in the art activities in Art Basics: Perception I.
- Will an image of you create the focal point of the design? If not, what will the focal point be?

- How will the viewer be drawn to that area? Which images overall will be more important? Less important?
- How will you ensure that the viewer's eye will be led through the images the way you would like? Experiment with placement. Drawn images could be added. (See Chapman, *Art Images and Ideas*, p. 37.)
- What colours express something about you? What colours cause areas of the design to advance and recede? Coloured paper or paint might be added to achieve desired effects. (See Chapman, *Art Images and Ideas*, pp. 22-29 and Chapman, *A World of Images*, pp. 48-49.)
  How will balance and unity be achieved? Refer back to Chapman collage examples for reference (*Art Images and Ideas*, p. 34, 39).

Throughout the process, discuss in small groups or pairs how the images are working together to communicate what you, the artist, intend to say. Alter, add, delete as necessary to improve the design. When you are satisfied with the design choices you have made, and the messages about yourself you have communicated, complete the collage by gluing the materials to the chosen background.

Visual Statement Illustrating an Emotion (Option B)

- **Explore emotions depicted in artists' portraits**

In pairs or small groups, choose a visual and analyze the emotion(s) communicated. (Warkov's painting might be one example.) Focus, in particular, on cues from facial expressions, lines, colours, and media. Record impressions in your journal. Share idea with another group. (See Chapman, *A World of Images*, pp. 70-71.) As a class discuss expressionism. (See Chapman, *A World of Images*, p. 20, and *Art Basics: That's Art!* in Unit 1.)

Jacob Steele,
Grant Park High School

- **Explore varied markmaking using different drawing media**

  – In your idea journal, write your name, first with your preferred hand, then with the other. Notice the difference in line quality and expressive nature. Compare your signatures with those of classmates to see the range of line quality.

  – Experiment with the available media, e.g., pencil, charcoal, conte, ink, to create as many different marks as possible.

  – Refer to the visual used in the section, **Explore emotions depicted in artists' portraits**, on page 59, and try to reproduce the quality of markmaking used by the artist. Without "copying" the image, quickly try to capture the feelings of the lines, brushstrokes, and composition.

  Teacher Reference: Edwards, *Drawing on the Artist Within*, Chapter 6.

- **Explore markmaking associated with emotions**

  – Brainstorm, as a group, emotions experienced by human beings (anger, joy, depression, anxiety, euphoria, confidence, nervousness, fear, hurt, anguish, confusion, hysteria).

  – Select a range of emotions that best suits your personality. Do markmaking studies in your journal to express these emotions in a **nonmimetic** fashion (without likenesses of objects or nonmimetic events). Do not draw objects or recognizable symbols, words, rainbows, question marks, daggers, lightening bolts, etc. Label these **line analogue studies** according to their corresponding emotions for future reference. (See *Drawing on the Artist Within*, chapter 6, and Chapman, *Art Images and Ideas*, pp. 40, 138.)

  Share the studies in pairs or small groups. Note similarities and differences in marks associated with various emotions.

Jacob Steele,
Grant Park High School

- **Explore emotive qualities of colour using varied media**

  – Review colour emotions and expression as discussed in the previous section, **Explore markmaking associated with emotions**, and refer back to emotions evoked in portrait visuals.

  – Observe and discuss emotive qualities of expressive works (see "Synthesis" by Ida Kohlmeyer, in Chapman, *A World of Images*, p. 157). Note, especially, line and brushstroke qualities and colours. Record impressions in your journal of one visual that appeals to you.

  – Experiment with available coloured media (acrylic, tempera, water colour paints, coloured ink washes, marker, pastel, crayon, pencil crayon) to create colour analogues associated with emotions of your choice. (See Chapman, *Art Images and Ideas*, pp. 164-166.) Refer to previous line analogue studies in your journal.

- **Explore one emotion using an emotion in detail**

  – Refer back to studies expressing emotions in your journal. Decide on one emotion that plays or has played an important part in your life. Using that emotion, brainstorm ideas for answers to the suggested other related questions on the chart at the end of this section (fear has been used as an example). Charts will differ for each individual.

- **Experiment with media related to one emotion**

  – Review ideas in the emotion chart as well as previous analog and media studies related to that emotion. Review the relabelling activities in *Art Basics: Creativity I*. Experiment further with lines/brushstrokes, colours, and media that can express the chosen emotion in a nonmimetic manner.

- **Create a final visual statement about an emotion important to you**

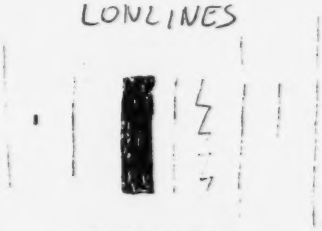
  – Adapt material assembled in your journal to create a final large-scale visual statement illustrating your chosen emotion. Throughout the process, discuss the work with a classmate or

Line Analogue

HAPPINESS

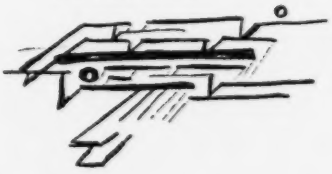
ANGER

LONLINES



PUZZELMENT

SADNESS

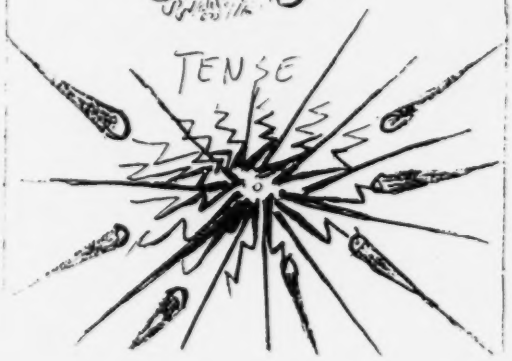


TERROR

HUMOROUS

SURPRISE

TENSE



EMBARRASSMENT

Jacob Steele, Grant Park High School

BEST COPY AVAILABLE

small group to determine how the visual information is being relayed. Revise the work as necessary by changing, adding, deleting, etc., until the work is strong and visually effective.

- **Critique/Evaluation (for both Option A and Option B)**

  Critiquing and evaluation should be an ongoing and integral component of this unit. Students may evaluate their own progress throughout the unit by referring to their journals to ensure that all assigned studies, exercises, etc., were completed and that ideas were developed thoroughly by being altered and amended before arriving at final solutions or conclusions. Feedback from peer group discussions will be helpful in determining how effectively ideas were communicated in a visual language. A statement written by the student about progress and growth throughout the unit may be written in the journal.

  Teacher evaluation will be determined by examining development of ideas and effort put forth in journal entries, observing student interaction in group work, and in viewing the final self-portrait collages and visual statements related to emotions.

  Students should be involved in determining how work will best be displayed. Some may wish to include sketches and studies in conjunction with the final products.

Alternative Solutions and Extensions

- Create a 3-D non-representational self-portrait by applying the collage technique to a form constructed from wood scraps. Use aspects of personal imagery collected in the idea journal in conjunction with drawn or painted imagery and relevant objects. (See Chapman, *Art Images and Ideas*, p. 251.)

- Design a mini-installation or diorama using personal items and articles to create a non-representational self-portrait. Consider using the collage created previously as a background, or use parts of it in the design.

- Extend line and colour analogues to include "problem analogues." Think of something in your life that is causing a problem: something that doesn't fit, or that you do not quite understand. In your journal, draw a frame within which to communicate the feelings associated with the problem. Use nothing but marks to

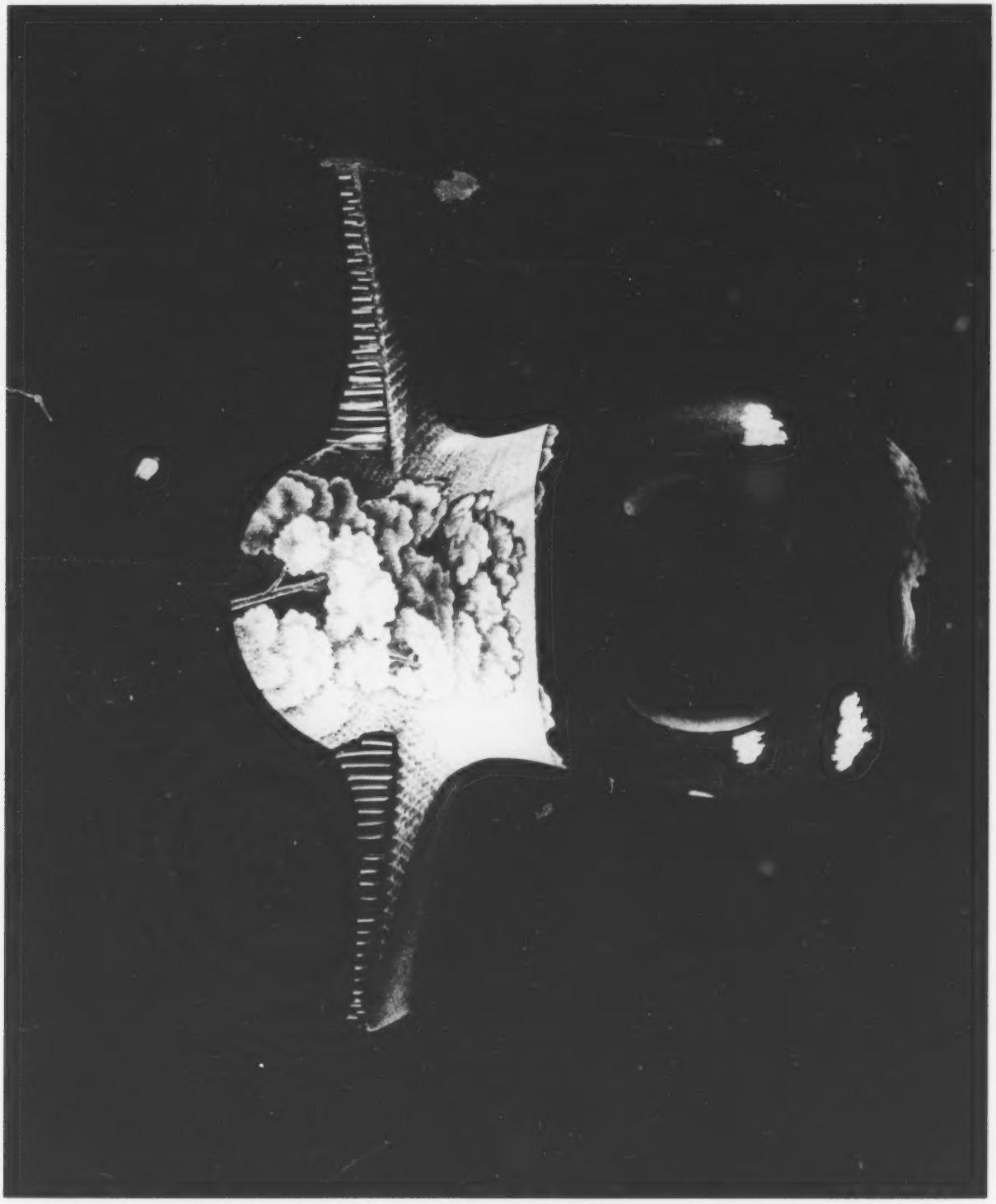
represent the visual thoughts, without any recognizable symbols. (Teacher reference: *Drawing on the Artist Within*, chapter 9.)

- Develop a written self-portrait that could be bound in a booklet form by using poetry or prose. Illustrate it with photographic or drawn images, line and/or colour analogues.
- Compose a musical self-portrait that expresses various emotions through varied rhythms, melodies, tone colours, and tempos.
- Dramatize the roles you see yourself projecting or wanting to project. Use colour to reinforce the emotions and images in costume colours, textures, and accessories.
- Combine the dramatic efforts of several students to create a "performance piece" using writing, music, mime, costuming to depict a range of emotions.

Emotion Chart – Fear

Personal Fears	Vicarious Fears*	How Do You Feel	What Do You Do	Artistic Ways To Express Emotion
Fear of being disliked	War	Fright	Cower	**Colour**
Not being good enough	Poverty	Hatred	Withdraw	Extremely bright
Abuse etc.	AIDS Death etc.	Loneliness Coldness Sadness etc.	Run away Fight Cry Tremble etc.	Extremely dark Red, black etc. **Line** Spiral Jagged Angular Closed etc. **Media** Charcoal Ink Acrylic Mixed Media etc.

*These are things they know about but have never experienced



BEST COPY AVAILABLE

Don Proch
Canadian, b. 1944
"Night Landing Mask"
1982
Silverpoint, graphite, fibreglass, leather, steel, polyester resin, fibre optics, bone, electrical components
66.5 x 63.2 x 43.0
Collection of the Winnipeg Art Gallery

Don Proch grew up near Asessippi, a little village about half way between Russell and Roblin, Manitoba. Although he graduated from the University of Manitoba School of Art as a painter, he was not satisfied with painting and began drawing on found objects. He entered his first three dimensional drawing into a Winnipeg Juried Arts Show in 1970. His piece, a flat overhead view of the body riding a real bicycle cut in half, called "Asessippi Tread" was chosen as the best in the show. After working with life-sized figures he began to focus on heads as the most interesting part of the body, so he started creating masks made of a variety of materials.

Don Proch's work is very much in demand. He has had exhibitions across North America as well as in London, Brussels, and Paris.

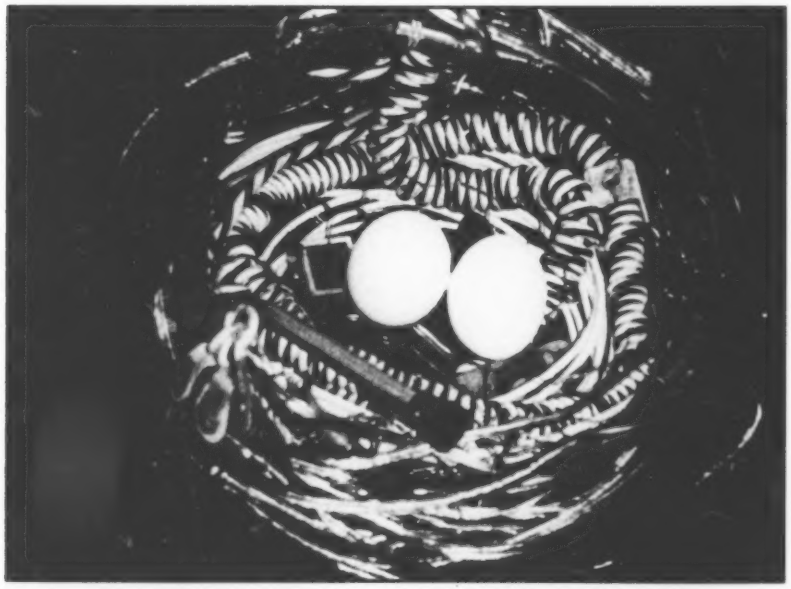
Inside Out: The Natural and Built Environment

Overview

This unit encourages students to investigate and look critically at the natural and built environment. By studying the relationship between the two environments and by viewing and discussing works of art that focus on this relationship, students develop visual awareness and art appreciation skills which aid them in their own work. Using group discussion and individual idea journal planning, students eventually create a sculpture which makes a visual statement about the relationship between the natural and built environment.

Considerations

Students should have access to a wide range of reproductions of works of art which feature the natural and built environments, separately and together. It would also be beneficial to have the opportunity to tour the students' community, either by bus or on foot to appreciate the local interaction of nature and human structures. Students should, as well, be encouraged to bring in discarded or abandoned "fragments" of both built and natural environments, although the teacher should be prepared to supplement this collection.



Daniel Gilson,
École Viscount Alexander

BEST COPY AVAILABLE

Teacher Preparation

Collect visuals, order film/video, gather relevant books and periodicals.
Organize a bus or walking tour of the community.
Check availability of art materials.

Materials

Idea journals
Sketching supplies – pencils, conte, charcoal
Cameras (optional)
Chart paper, pens for webbing
"Junk" from the natural and build environments
Coloured media – paints, pastels, etc.

Resources (Complete information in Appendices)

Visuals

Art Image: 1.15, 1.10, 1.11
2.2, 2.10, 2.11, 218, 2.19, 2.22
3.9, 3.10, 3.11, 3.12, 3.18, 3.24
4.5, 4.19, 4.21, 4.22, 4.24
5.9, 5.13, 5.18, 5.19, 5.22
6.5, 6.6, 6.7, 6.10, 6.15, 6.21, 6.22

Films/Videos

Don Proch: The Spirit of Asessippi
Aganetha Dyck: Refuse and Refuse Disposal in Art
Keith Oliver: Realism in Art
Mike Olito: Performance Art

Books/Magazines

Chapman, *Art Images and Ideas* (pp. 52-3)
Chapman, *A World of Images* (pp. 169, 173)
Roukes, *Art Synectics* (pp. 22, 24, 82, 74)
Articles about environmental artist Christo in *Art in America*, March 1992, and in *Border Crossings*, Winter 1992.
Article about Eleanor Bond in *Border Crossings*, June 1988.

Audio-Visual Equipment

Film projector or VCR and TV monitor
Video camera (optional)

Area of Inquiry

The objectives of this unit are to

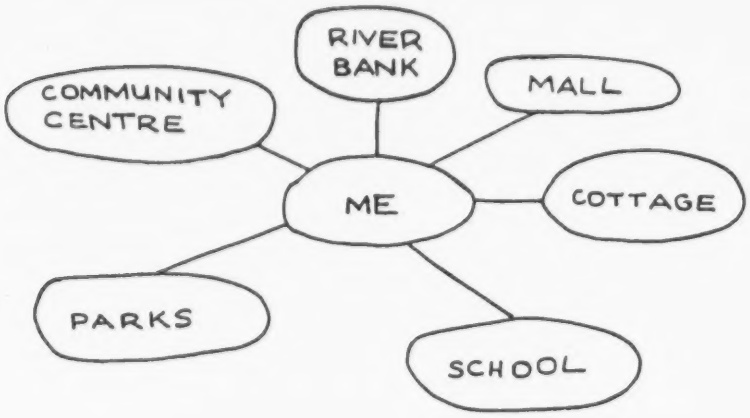
- recognize and investigate aspects of the natural and built environment in a community
- look critically at relationships between the natural and built environment
- view and discuss works of artists that deal with the natural and built environment
- create a sculpture that illustrates a contrasting relationship between the natural and built environment

- **Establishing the Area of Inquiry (teacher)**

  Display visuals and books that depict a variety of images that relate to the built and natural environment. (See Resources for suggested *Art Image* visuals.) Images may also come from newspapers and magazines.

- **Motivation and Discussion**

  - Create a class web related to places experienced by students in their community, town, city.



- In a large group setting, ask students what they think is meant by the terms "natural" and "built" environment. Discuss. In small groups, ask students to categorize their previous work under the headings

Natural Environment	Built Environment	Combination
park	video arcade	zoo
field	city or town hall	farmyard

- Refer students to visuals. Ask them to categorize works by artists according to the headings established in the preceding activity.

- Ask students to choose two visuals that appeal to them. One should be predominantly representative of the natural environment; the other should be from the built environment. In the idea journal, have them analyze their choices according to the following: point of view, use of space, emotive qualities of line and colour. (Refer to the relevant exercises in **Who Am I?: An Exploration of Self**). Personal reasons for choosing the visuals should be given.

- **Fact-Finding (teacher guiding students)**

  Collecting Images and Exploring Ideas Related to the Natural and Built Environment in the Community

  - Walk through the community or organize a bus trip around the town/city. Record aspects of the natural and built environment by sketching in the idea journals. If possible, students may also record information photographically.

    Teachers might want to prepare a slide show of the architecture in their area. In Winnipeg teachers might choose to organize a bus tour in association with the Manitoba Association of Architects.

    Contact: **Manitoba Association of Architects (M.A.A.)**
    Archibus Tours of Winnipeg
    100 Osborne Street
    Winnipeg, MB
    477-5290

- Ask students to collect samples of materials from the natural and built environment, e.g., twigs, bones, dead branches and vegetation, glass, pieces from old farm and equipment, wood scraps, plastic, bricks, and nails. **Note**: Students should be encouraged to respect the environment and, therefore, not collect any samples that would disturb or damage living vegetation or wildlife. Follow-up discussion may lead to questions regarding materials such as glass which is derived from nature, but processed for use in structures associated with the built environment. Set up a visual awareness centre in the art room.

- Ask students to brainstorm areas in their community where they find contrasting ideas relating to the natural and built environment, then list in the idea journals for future reference. Examples may include a

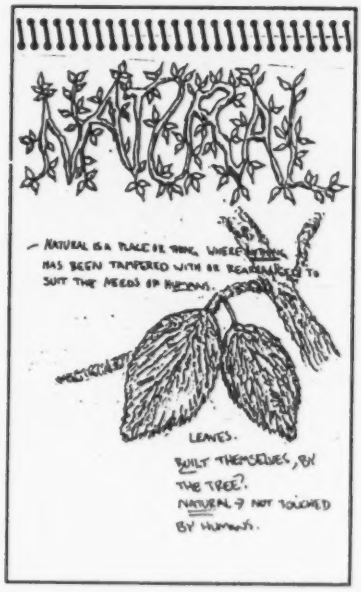
  - vast expanse of open prairie with a grain elevator or silo serving as reference to the built environment
  - interior space such as a greenhouse or conservatory that feels like the outdoors because of an abundance of windows and vegetation
  - freeway largely constructed from built environment materials with trees and sod added to incorporate elements of the natural environment
  - prairie village that has few remaining residents and where the natural vegetation is gradually overtaking existing structures of houses

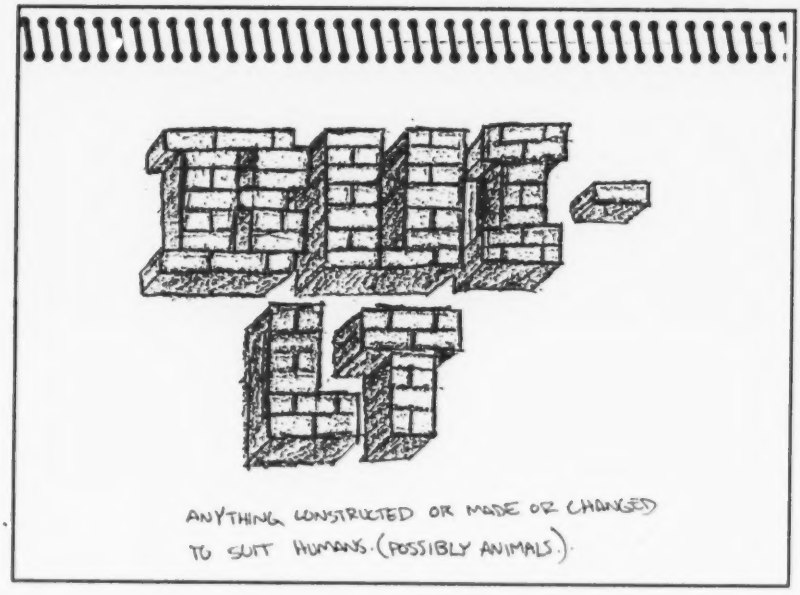
- Have each student briefly describe 2 or 3 of the areas discussed in their idea journal using thumbnail sketches and words.

Looking at Artists' Works that Combine Contrasting Images of the Natural and Built Environment

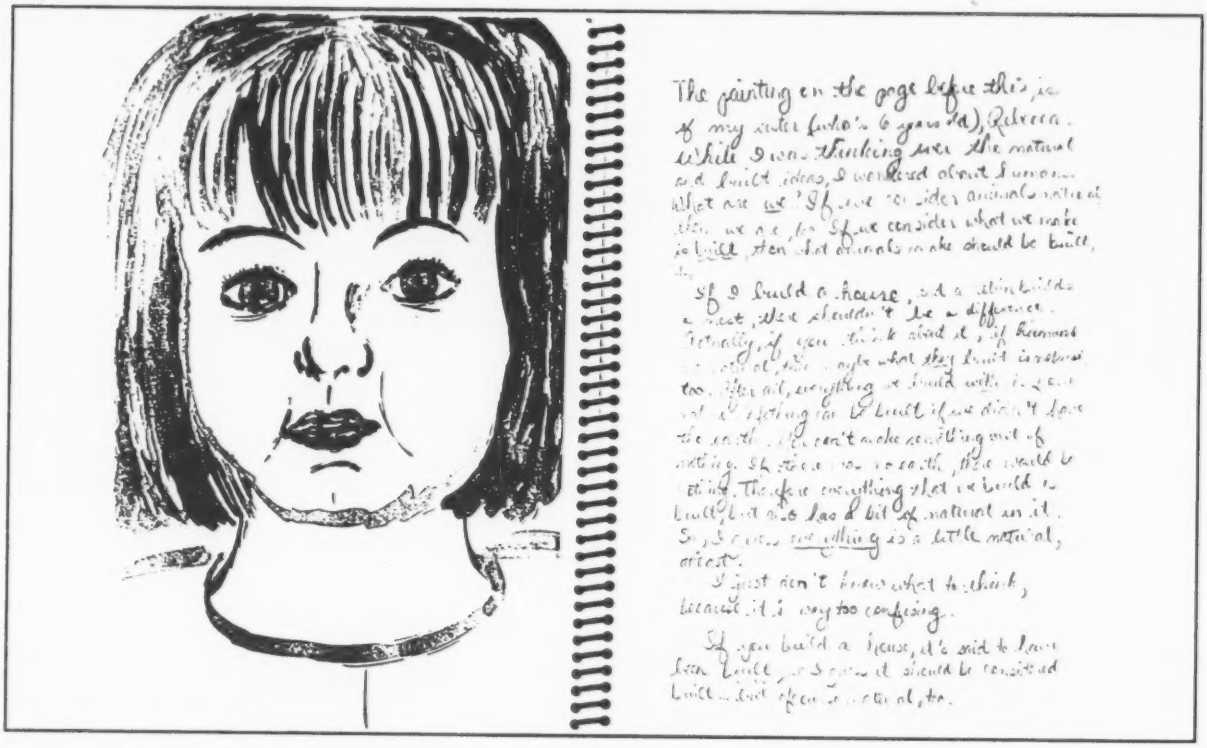
- Refer to the *Art Image* visual 1.11, Exterior Mural, by Claude Guile. The following questions may guide students in analyzing the juxtaposition of images relating to the natural and built environments.

  - Describe what you see.
  - What objects/images relate to the built environment? Natural environment?


NATURAL
- NATURAL IS A PLACE OR THING, WHERE NOTHING HAS BEEN TAMPERED WITH OR REARRANGED TO SUIT THE NEEDS OF HUMANS.
LEAVES.
BUILT THEMSELVES, BY THE TREE.
NATURAL = NOT TOUCHED BY HUMANS.



Jordan Ritchie, École Viscount Alexander


The painting on the page before this is of my sister Erika's (6 years old), Rebecca. While I was thinking over the natural and built ideas, I worried about human... What are we? If we consider animals natural then we are, too. If we consider what we make to build, then what animals make should be built, too.
If I build a house, and a bird builds a nest, there shouldn't be a difference. Actually, if you think about it, if humans could do what they built is natural too. After all, everything we build with is from nature. Nothing is built if we didn't have the earth. We can't make something out of nothing. If there was no earth, there would be nothing. Therefore everything that we build is built, but also has a bit of natural in it. So, I guess our village is a little material, a little natural.
I just don't know what to think, because it is way too confusing.
If you build a house, it's said to have been built, so I guess it should be considered built... but often it is natural, too.

Jennifer Oakes, École Viscount Alexander

- Where do you find organic and geometric shapes?
- How are colour and scale used to draw attention to what the artist wants to visually emphasize?
- What do you think the artist was trying to say by creating such a piece?
- What effect do you think the work might have on individuals walking or driving by it?

Compare and contrast the use of the sunflower image in 1.11 with 1.10 (*The Tangled Garden*, by J.E.H. MacDonald). How is the emphasis different with respect to the natural and built environment? How does the scale affect the impact of the work on the viewer? Students might also be referred to Vincent van Gogh's sunflower paintings.

– Have students cite other examples of murals and billboards designed by artists and displayed in Manitoba, e.g., Altona billboard "Sunflower Capital of Canada," and murals in downtown Winnipeg – MacDonald Shoe building mural, Winston Leather's Cosmic Variations mural on the Walker Theatre.

– Show students the Don Proch visual and have them hypothesize about the media used, the images represented and the possible interpretations of the piece. Refer to questions on pages 73 and 75.

View and discuss the film or video "Don Proch: The Spirit of Asessippi" to see how a Manitoba artist has combined images related to the natural and built environment. (Video or film available from the Instructional Resources Branch, Manitoba Education and Training, see Resources and Appendix B.) Refer back to the visual to see if students' interpretations and impressions have changed after having seen the film.

(For visual references, see Roukes, *Art Synectics:* Don Proch, "Asessippi Night Mast," p. 82, Michael Peabody, "Iron," p. 131, Pedro Friedberg, "Jail for Butterfly Hunters," p. 74.)

- **Stating the Problem (teacher)**

Create a sculpture that illustrates a contrasting relationship between the natural and built environment.

- **Defining the Solution (student, with guidance if needed)**

  – Choose an image related to the built or the natural environment in your community.

  Refer students back to previous studies in their idea journals. Ask them o focus on one specific area that appeals to them – either relating primarily to the natural environment or to the built environment. Have them list all possible sources and resources from which to collect further visual information related to the topic. Refer back to the visual awareness centre.

  – Develop imagery related to the chosen topic through sketches.

  In their idea journals, have students do a series of sketches related to the subject chosen. Encourage them to draw from life wherever possible, but also to use images from visuals, photographs, and magazines. Materials from the natural environment such as plants, rocks, and branches may be used to draw from. Refer back to line analogue studies from Unit II (Who Am I?) to add dynamics to drawings.

  – Add colour to enhance imagery.

  Refer back to colour analogues and emotive qualities associated with colours from Unit II. Have students decide how colour might be used to enhance the images previously sketches. Allow students to further experiment with their images using coloured media (coloured pencils, pastels, and paint).

  – Choose a 3-D object from the natural or built environment to be used in creating a sculpture.

  Refer back to *Art Image* 1.11, Exterior Mural, and to the work of Don Proch discussed earlier. Ask students to brainstorm materials/objects from the natural and built environment on which to draw or paint.

  Remind students of previous discussion about respect for the environment before they collect materials such as

Built Environment	Natural Environment
old appliances (iron)	pieces of tree stumps/branches
old boxes (jewellery, tin, cardboard, wood)	rocks
hockey stick/puck	animal bones, skulls
old helmet	gourds
discarded farm tools	burlap sacking
old bicycle tire	old baskets
picture frame/piece of window frame	shells
discarded VHS tape	
broken umbrella	

Have students choose an object that is in contrast to their previously developed image. Encourage students to look for synectic relationships to emphasize the contrast between the natural and built environments. For example, a student who draws/paints images related to the built environment could choose an object/artifact from the natural environment on which to transfer these images. In contrast, a student who chooses imagery related to the natural environment would select something from the built environment on which to work.

At the same time, have students also begin to think of an ideal context or setting in which they would eventually like to display or photograph the finished pieces. Even if it is impossible to place the works in those particular settings, students should be prepared to explain what they think are ideal settings. The setting will, in effect, become part of the finished work.

Some possibilities are

- Drawings of buildings superimposed on pieces of bone from an animal skull or jaw, then photographed in a field
- Imagery related to plants painted on an old picture frame, then displayed in a windowless, stark room
- Images relating to sky and clouds painted or drawn onto a hockey stick and puck, then placed for viewing on artificial ice in an indoor hockey rink
- Images of a forest painted onto an old saw blade, then displayed on a tree stump

– Apply the two-dimensional imagery to the three-dimensional surface.

Have students prepare the surfaces of their chosen 3-D objects by cleaning them and applying matte white latex paint where necessary. Encourage students to view the objects from different vantage points to determine how they might most effectively adapt the previous 2-D work to the new surfaces and forms. Remind them that not all areas of the object need to be filled with images. Encourage ongoing class critiques and discussions to assess the work as it progresses. Some considerations are

- How will the sculpture "read" from different vantage points?
- If there is an exterior and interior, how will they relate to one another?

– Display the finished work.

As stated in the previous section on choosing a 3-D object, the context in which the sculptures will be displayed should be an integral part of the works themselves, whether by actual placement or explanation. Students should be asked to

- place their work in a particular setting for a short or extended period of time
- learn what environmental factors would have an impact on the work
- find out whether special permission is needed from individuals in the community if works are to be placed in public spaces

Teacher Note: Work of an environmental artists such as Christo or Michael Olito might be referred at this point. (See Resources.)

- **Critique/Evaluation**

Critique and evaluation should be an ongoing and integral component of this unit. A final critique consideration might be to display the pieces in the settings of choice and to photograph them for future reference. Student presentations would enhance the understanding of idea development throughout the project. Videotaped presentations and feedback from peers would determine how effectively ideas were communicated both verbally and visually.

Evaluate journal entries and exercises for thoroughness and originality. Journals could include a

- comparison of visuals showing natural and built environment
- record of information collected on community trip including visual and verbal notetaking or photographs
- description of 2-3 areas in the community which show a contrast between the natural and built environment
- list of sources and resources for further visual information on selected site
- series of sketches related to student chosen

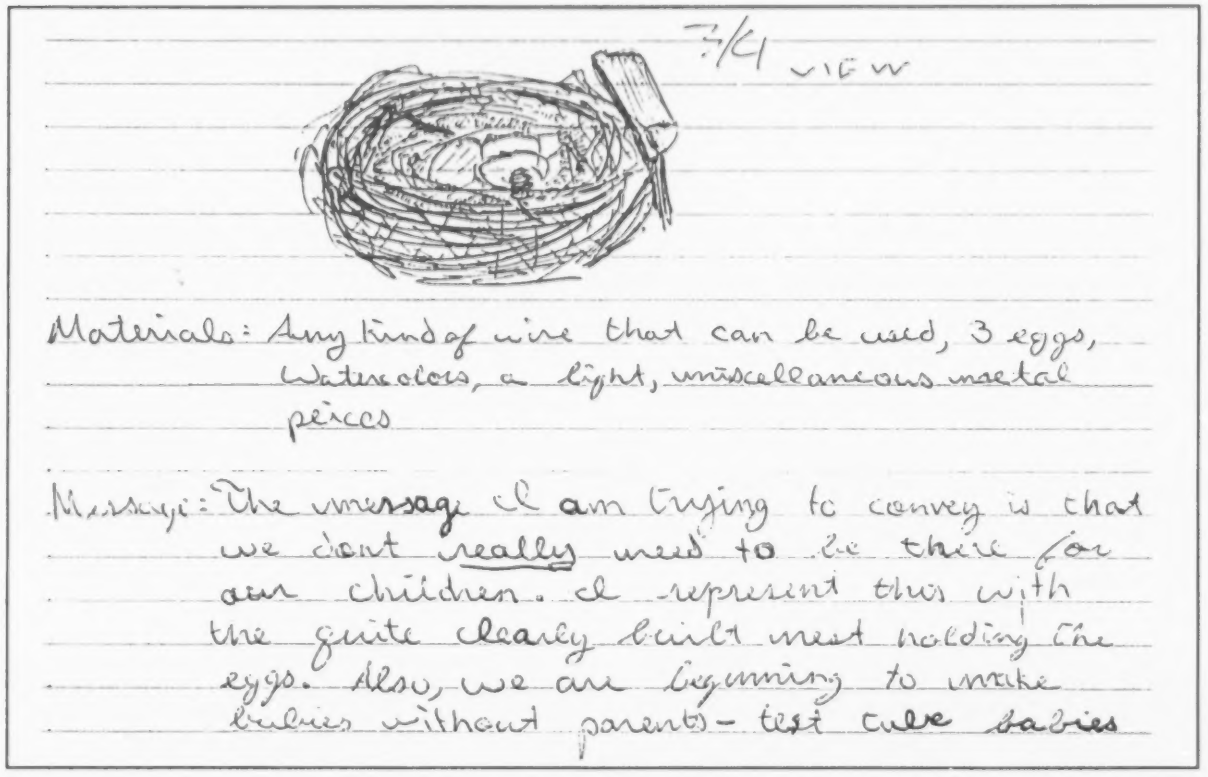
Students should be encouraged to keep notes explaining how their ideas developed, and the changes that were made.

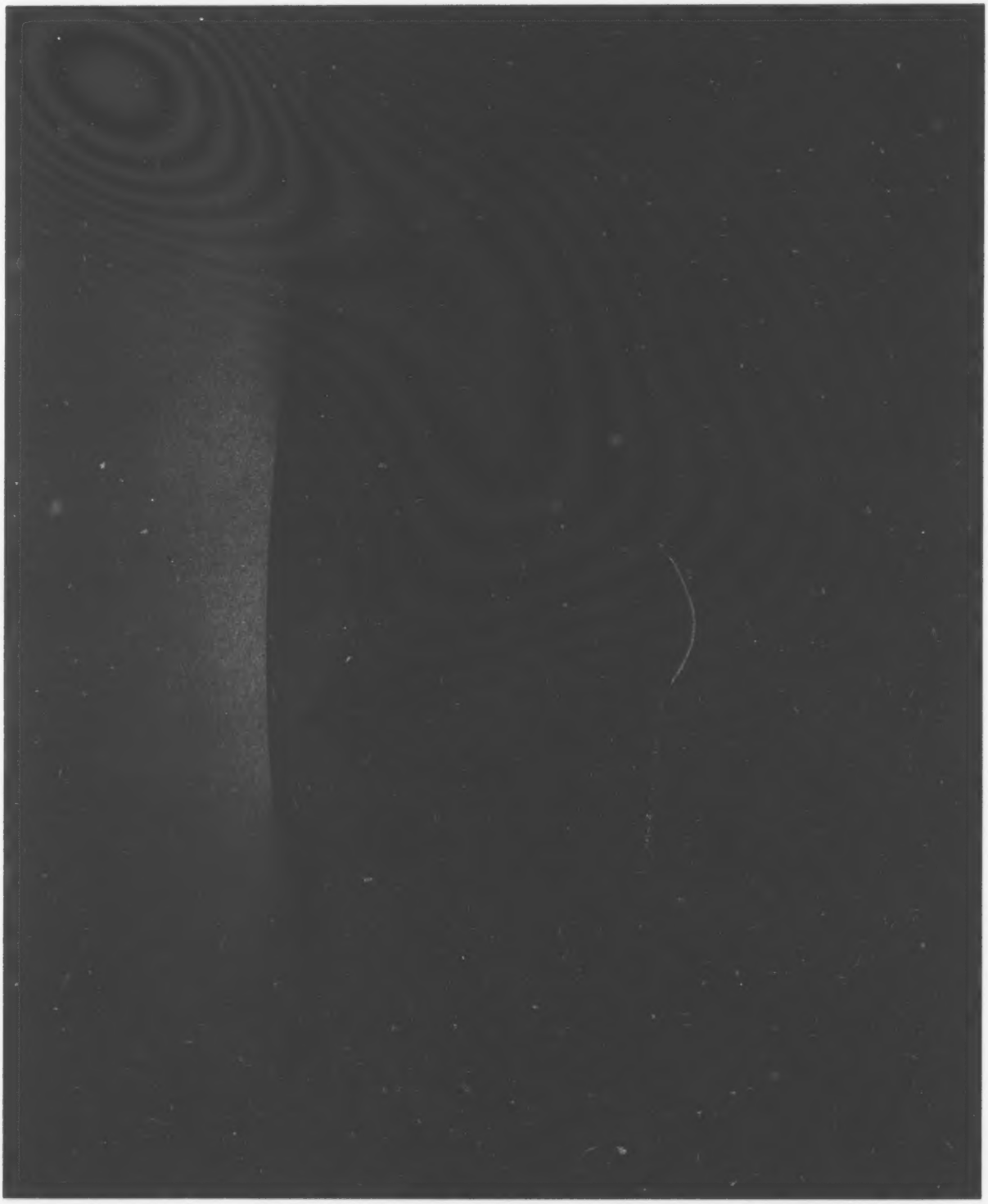
Alternative Solutions and Extensions

- Photograph your sculpture in different settings and seasons. Create a photo montage.
- Select excerpts from the idea journal to include as text in the display of the finished sculptures, or write poetry or prose to accompany the images.
- Adapt ideas from studies or the final sculptures to create images with fabric paint on T-shirts. Use the ideas of contrast in designing the front and back of the shirt. Teacher resource: *Pouring the Foundations: A Guide to Built Environment Education*, p. 36 – Creating Cityscapes.
- Choose three spaces from the environment and do a comparative study entitled, THE GOOD, THE BAD, AND THE UGLY. Create a photo montage of the spaces accompanied by text explaining your feelings about the spaces and what solutions there might be for improving the BAD and UGLY. The format might be frieze-like to imply a narrative reading or visual "walk through" of the spaces. If appropriate, add drawn or collaged images. (Teacher Resource: *Pouring the Foundations . . .*, pp. 4-11.
- Select an architectural object from your environment and make up a list for it of questions and answers. "Interview" a factory, bank, mall, school, bus station, house slotted fro demolition, etc. Include a drawing or photo of the building along with bubble captions with some of the key questions and answers. Teacher Resource: *Art Synectics*, p. 22, Interview a Building.

- Act as a designer for a classmate who would like to alter a space in the natural or built environment. Using photocopied images, set up a design program outlining your client's requests and attempt to make necessary changes.
- Look at and discuss the work of environmental artist Christo, e.g., Umbrella Project, described in *Art in America*, March, 1922, and *Border Crossings*, Winter, 1992, then draw up your own proposal for an environmental art project. Take into account all the support people required to make such an event possible.
- Look at the work of Manitoba artists such as Michael Olito (refer to visual in About Face: Maskmaking unit) and Eleanor Bond to see how they use elements of the natural and built environment for their work.
- Initiate a letter-writing and visit exchange with another Senior 1 class living in a different part of Manitoba. Exchange views about environmental concerns/issues related to their respective communities.
- Ask for photos from older members of the community to appreciate how changes have occurred over time. Invite seniors to give a talk.

Daniel Gilson,
École Viscount Alexander


3/4 VIEW
Materials: Any kind of wire that can be used, 3 eggs, Watercolors, a light, miscellaneous metal pieces
Message: The message I am trying to convey is that we don't really need to be there for our children. I represent this with the quite clearly built nest holding the eggs. Also, we are beginning to make babies without parents - test tube babies



BEST COPY AVAILABLE

GRACE NICKEL
Canadian
"Vase" from the Moth Series.
Earthenware
20.3 x 49.0 x 5.4
Collection of the Winnipeg Art Gallery

Grace Nickel's pieces are multi-fired and multi-layered to give them added depth of richness of colour and surface. One of the techniques she commonly uses is slip casting which allows her to give organic forms a shell-like quality. She alters the clay casts by carving, stamping in texture, and building up a surface with slip.

Grace Nickel collects bugs. She has jars of them in her studio along with fossils, bones, and shells. These are the intricate natural forms that inspire many of Nickel's clay pieces.

Nickel graduated from the University of Manitoba with a Bachelor of Fine Arts Degree. She also studied at the Banff Centre School of Fine Arts. She is well known for her delicate vessels and her experimentation with shape, colour, and texture. Her aim is to "achieve a contrast by playing areas of highly-textured and richly-coloured surfaces against linear and subtle tonal qualities" (Arterra, July 1988, p. 10). In 1989 she received the Bronze Award in the 2nd International Ceramics Competition '89 in Mino, Japan.

Grace Nickel's works have been exhibited in New Zealand, Tiawan, Japan, Hong Kong, and the United States.

Touch the Earth: Ceramics

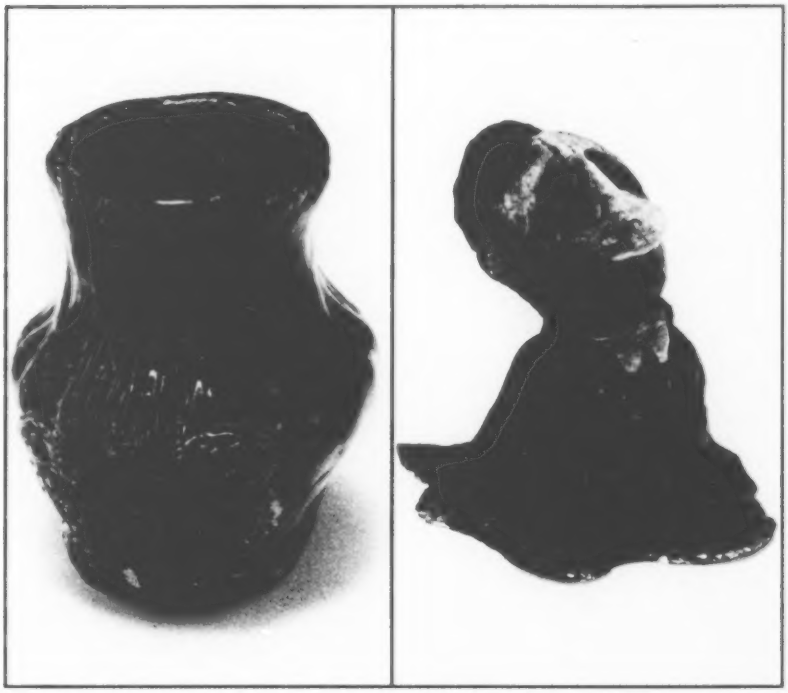
Overview

This unit is designed to give students a greater understanding of how and why various peoples of the world created with clay. Students study ceramic objects from different times, places, and cultures. The unit culminates in students creating a clay vessel that incorporates symbols from contemporary culture.

Considerations

To be implemented successfully, prior experiences in working with clay are essential for this unit. Students should have had the opportunity to experiment with a variety of hand-building techniques – pinch, coil, slab, and modelling – and should be familiar with ceramic vocabulary, e.g., slip, bisqueware, greenware, and firing.

If students have had little or no experience working with clay, in earlier years, teachers should consider an in-depth clay workshop before attempting this unit.



Andrea Carlson, River Heights Junior High School, at left.

Matthew Rankin, River Heights Junior High School, at right.

Teacher Preparation

Collect samples and visuals of clay objects, both traditional and contemporary. Prepare information cards on ceramic objects (see samples). If necessary, conduct an in-depth clay workshop prior to teaching this unit.

Materials

Clay
Clay tools
Burlap
Plastic (to cover clay)
Containers for slip
Kiln
Glaze or paint
World map

Resources (Complete information in Appendices)

Visuals

Art Image: 1.18, 2.21, 3.5, 3.6, 4.4, 4.20, 6.14, 6.16
Big Kit: African Leopard
Art First Nations: Southwest, Anasazi Culture Bowl; House, Layered Nights/Road of Separation
Ceramic Prints: portfolio of 12 reproductions from Crystal Productions, Glenview, IL
Ceramic vessels of all kinds

Films/Videos

Clay; Earthware; Etienne Gaboury; I Don't Have to Work That Big: Joe Fafard; Jody Van Sewell; Karen Dahl; Robert Flynn; Kathy Koop; Shapes of Clay; Kevin Stafford

Books/Magazines

Ball, *Making Pottery Without a Wheel*
Chapman, *Art Images and Ideas* (chapter 13)
Chapman, *A World of Images* (chapter 13)
Nelson, *Ceramics: A Potter's Handbook*
Nigrosh, *Clayworks: Form and Idea in Ceramic Design*
Nigrosh, *Sculpting Clay*
Roukes, *Art Synectics*
Roukes, *Design Synectics*
Speight, *Hands in Clay*

Ceramics Monthly

Audio-Visual Equipment

VCR and TV monitor and/or film projector

Area of Inquiry

The objectives of this unit are to

- examine and discuss ceramic art works from an historical/cultural perspective
- analyze similarities and differences among ceramic objects from different cultures
- gain an understanding of how ceramic objects relate to cultures and represent their artistic values
- practise a variety of techniques for creating with clay – pinch, slab, coil, and combinations
- create a ceramic pot or vessel that expresses symbols from contemporary culture

- **Establishing the Area of Inquiry (teacher)**

  The focus in this unit is on clay as a medium used by various cultures throughout the world. By viewing a variety of ceramic forms, discussing their meanings and purposes, and by creating a personal clay vessel, students develop a sense of the range of possible expressions.

  Listed below are appropriate visuals of clay art works from the various *Art Image* kits. To carry out the activities in this unit, teachers need to supplement the visuals in the kits with other examples. Calendar reproductions, postcards, books, slides, and magazines are some of the resources that could be used.

  Teachers should prepare information cards or sheets for each object (examples attached).

  2.21 Chinese, Ming Dynasty, Profile Dragon
  3.5 Greek, Marriage Procession
  3.6 Chinese, Horse
  6.14 Mexican, Figure of an Old Man

  From the *Big Kit*:
  African Leopard

  From *Art First Nations 2*:
  South West, Anasazi Culture Bowl
  House, Conrad, *Layered Nights/Roads of Separation*

Samples of information cards

From *Art First Nations 2*

Layered Nights/Road to Separation
Ceramic Plates
Slab construction – glazed

Conrad House
Modern
Size
H 35.5 x W 28 x D 3.8 cm
H 14 x W 11 x D 1.5 cm

An example of slab construction – clay was rolled into flat pieces and cut into irregular shaped plates. *Layered Nights* contains sharp angles to represent landscape features. *Road to Separation* represents a landscape with a highway running across its surface. A frog and a sheep are superimposed on the plate. These features symbolize the way human obstacles hinder the movement of animals.

From *Art Images*, 3.5

Panathenaic Amphora
Greece
Terracotta

340-339 B.C.
Approx. 39 cm high

Amphora – a two-handled jar used for storage. This amphora contained olive oil awarded to victors in Panathenaic games.

The figures in Greek pottery of this time represented heroes, gods, or episodes from Homeric legends.

From *Art Image*, 6.14

Old Man
Mexico
Handbuilt

600-900 A.D.
Size approx. 33 x 38 x 28 cm

This piece is an example of an Aztec clay sculpture found in the Mexican state of Veracruz. It might be a piece of tomb pottery used for funeral rites.

The figure of the old man is very expressive – the hunched back, hanging head, deep wrinkles, flabby lips and missing teeth all suggest age. The jewellery, headdress, and tablet or mirror he is holding signify that this is someone of importance.

I haven't named this piece officially yet, but if I do, I shall name it Upsidedown. There are 2 upsidedown trees on either side of this piece. They have 2 main meanings. The first reason is that they symbolize overturned trees in the rainforests. The second meaning is that our world always seems upside down. Usually the opposite of what we wished or hoped for comes true, or happens. The colour, forest green, I chose because it's an earth tone. It's simple and down to the basics, and that's how people lived in the earlier days.

Andrea Carlson Andrea Carlson

Andrea Carlson, River Heights Junior High School

- **Motivation and Discussion**

  - Review ceramics vocabulary and techniques, by showing a film, video or filmstrip that adequately presents this information. *Earthware* is a good choice. (See also Chapman, *Art Images and Ideas*, pp. 273-277, and Chapman, *A World of Images*, pp. 217-274.)

  - Display a world map. Provide groups of students with 2 or 3 images of ceramic objects from different cultures. Ask students to consider the following questions about each work and have them prepare reasons for their answers

    - What continent do you think the object comes from?
    - What were the people like who created it?
    - What was its purpose, i.e., religious, decorative, utilitarian?
    - When do you think it was created? Try to place it on a timeline.

    Distribute the relevant information cards to each group. Given the new information, does the timeline change? Continue the discussions considering the new information. Create a class timeline.

  - Discuss the role of the archaeologist/art historian, gathering knowledge about people and their cultures by studying their artifacts. Ceramic objects are often valuable for study because of their durability, and resistance to decay and destruction caused by the forces of time and nature. Vessels dating back 2300 years have been found in Manitoba.

- **Fact-Finding (teacher guiding students)**

  - Using the visuals from the previous activity, have the students analyze the differences and similarities in the works, based on construction, function, and surface.

  - Have students choose a ceramic object from their home. If this is impractical, the teacher could supply several ceramic objects.

    - Make an accurate drawing of the object in your journal. Briefly describe the object.

- What is the function of the object?
- How will decay and destruction caused by time and nature affect the object?
- If this object were found 500 years from now by archaeologists, what might they guess about our culture?

– Working from visuals or from slides, have students make drawings of the ideas that interest them, e.g., a lid, surface decoration, a handle, an interesting form.

– Look at visuals that present symbols of an artist's culture, e.g., 1.18, 4.4, 4.20 (pop art images by Andy Warhol and others). Discuss the possible meanings of the symbols and how artists used them.

Brainstorm for familiar symbols of contemporary culture, e.g., dove with olive branch symbolizes peace, light bulb symbolizes an idea.

– Look at Grace Nichol's ceramic vessel *Moth*. Brainstorm for possible symbolic meanings in this form, for example, symbol of beauty, the environment, the fragility of nature, the changes that take place in nature. Discuss the relationship of the symbol to the form, i.e., the shape of the moth becomes the form. What decisions might Nichol have made before deciding on this form? For example, what stage in the moth's life cycle to use? Should the wings be spread or together? What method of construction would work best?

Using ceramic magazines and other books and visuals, ask students to work in small groups to find other examples of ceramic vessels that have cultural symbols incorporated into their designs.

- **Stating the Problem (teacher)**

Future archaeologists and art historians will find many clues about the type of culture we live in by studying clay works produced in our time. Create a clay pot or vessel that expresses symbols from our contemporary culture.

- **Defining the Solution (student, with guidance if needed)**

  - Review, as necessary, clay-building techniques and surface treatment – pinch, slab, coil, stamping, incising, piercing. Experiment.

  - In small groups have students brainstorm for important issues in contemporary culture, e.g., pollution/concern for the environment, rock music, fashion, consumerism, drug and alcohol abuse, and hunger. Choose two issues and make webs of possible symbols in idea journals.

Experiment with drawing some of the symbols that are related to the issues/concerns being explored.

- Write a statement about your vessel. Consider the following

  - concern/issue that you wish to address
  - relationship of the symbolism to the form of the vessel
  - most appropriate construction techniques
  - function of the container
  - surface quality

Make detailed drawings of your clay vessel showing more than one view.

- Create your vessel using one or more construction methods. Pay close attention to surface decoration.

Teacher Notes: It is important, when working with clay, to ensure that students are aware of appropriate health and safety procedures.

- keep clay dust to a minimum
- work with prepared clay and clean up with a damp sponge
- keep floors damp-mopped – not swept
- use pre-mixed, liquid glazes which are certified to be lead-free
- use kilns which are properly vented and in good working order

- **Critique/Evaluation**

Evaluation is ongoing as the teacher reads student writing assignments, observes class participation, and reviews and discusses journals individually with each student. The completed vessel is a record of learning and progress and can be evaluated using several criteria

- How is the issue/concern reflected in the clay vessel?
- Is there an integration of form and symbol?
- Are the construction methods and surface decoration appropriate for the function and form of the vessel?

Display student artwork around the classroom. Have students pretend it is 500 years in the future and they are archaeologists. Assign each student a vessel to examine. Speculate on the following

- How would this object have been used?
- What does it tell us about the culture of the time?

Alternative Solutions and Extensions

- Divide class into small groups. Provide each group with a sample of a hand-built, a wheel thrown and a machine-made (molded) ceramic container. Discuss the similarities/differences and the advantages/disadvantages of each method.
- Have students choose a geographic region, for example, the American Southwest, Central America, China, Greece, and research the styles and traditions of pottery in a culture in that region.
- Use original work, slides, reproductions to show students how natural forms – human, animal, plant, geological – have inspired the forms of many ceramic vessels. Have students use ideas from nature to design a clay vessel.
- Ask students to design and build clay figure sculptures which express something of their own personal qualities or characteristics.

"MAN'S CRISIS OF IDENTITY DURING THE LATTER HALF OF THE TWENTIETH CENTURY" DEPICTS A MANS DISATISFACTION WITH HIS LIFE. PAINTED WITH DEEP GREENS, AND GRAYS AND BLUES AND CAPES THE FINE HINTS OF PATHOS, AND WISTFULNESS AMONG THE BRUSH STROKES. THE BOTTOM SAGS AND LIES AMORPHOUS LIKE A PUDDLE WHICH SUGGESTS DEPRESSION. PUDDLES ACT AS AN EXCELLENT VENUE FOR EXPRESSING DEPRESSION. WHEN ONE LOOKS AT ONE'S SELF IN A PUDDLE, ONE SEES A GREY, AND SHADOWY PERSON LOOK BACK. FOR THIS REASON, I HAVE EXPLOITED THE PUDDLE-LIKE SHAPE IN THIS WORK.

-Matthew Rankin

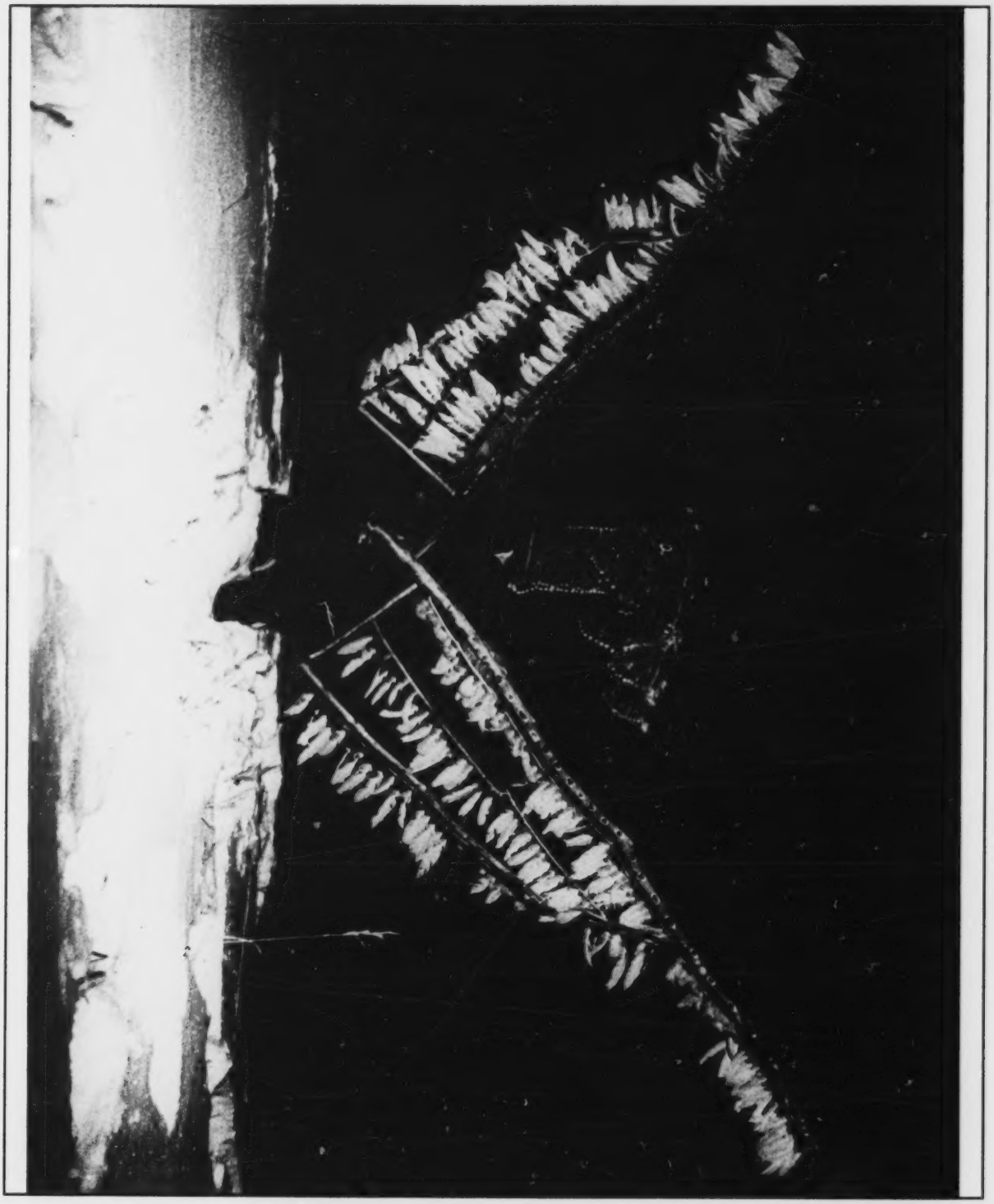
MAN'S CRISIS of Identity
DURING THE LATTER
HALF OF
THE
TWENTIETH CENTURY

by Matthew Rankin

Matthew Rankin, River Heights Junior High School

Secondary Units

An École Viscount Alexander student makes an entry in her journal.



BEST COPY AVAILABLE

Michael Olito
Canadian, b. 1942
"Phoenix Wings; Horse Mask from Phoenix"
1984
Sticks, strings, paint, feathers, mirrors
Collection of the Winnipeg Art Gallery

Michael Olito nearly always uses natural material in his work and he often uses his work in a performance. Since he graduated from the University of Manitoba School of Art, he has achieved national recognition for his sculpture/performances. Sometimes these performances take place in the woods or on river banks or lake and sometimes they take place in art galleries. He is six feet, seven inches tall so when he wears one of his sculptures on his head he becomes an awesome sight.

About Face: Maskmaking

Overview

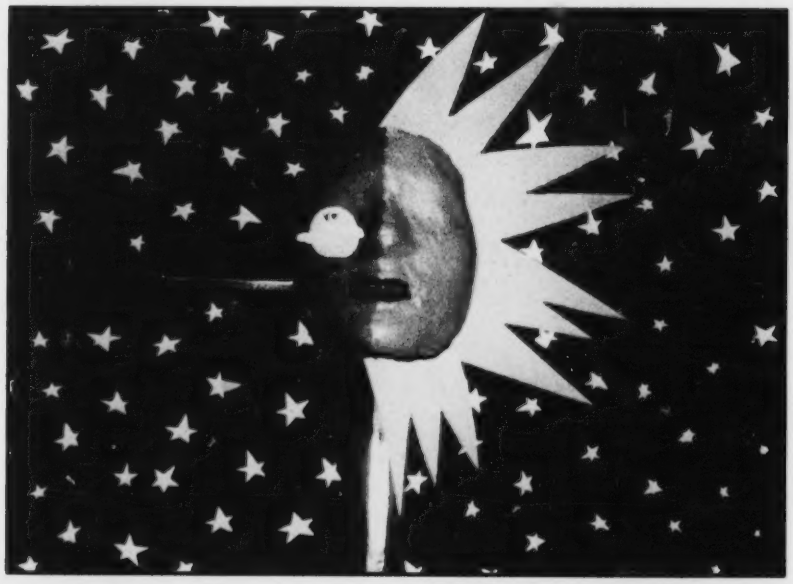
As a further exploration of the "self," this unit expands on the previous unit, "Who Am I?" to help students examine the different "faces" that humans present to others to establish their identity or as a form of communication. Students will create a personal mask which reveals something distinctive about themselves.

Considerations

All of us modify our appearance in some way to establish our identity or communicate a message. Many cultures create masks as forms of communication and expression to be used among individuals and groups.

Teachers and students need to develop a collection of visuals from magazines and other sources to help illustrate the diversity of masks that people wear.

Students make a basic mask using clay, plaster bandage, or papier-mâché and then use additional surface decoration to personalize the statement.



Meaghan Pringle,
Birtle Collegiate

Teacher Preparation

Collect visuals from contemporary and traditional sources illustrating how people transform their appearance to communicate something about themselves, their culture or beliefs.

Materials

Idea books
Clay
Plaster bandage
Papier-Mâché supplies (cardboard strips, newspapers, glue)
Decorative/collage materials (eg. paint, feathers, ribbon, beads, natural and other found materials, glue)

Resources (Complete information in Appendices)

Visuals

Art Image: 4.9, 4.10, 4.11, 4.12, 5.14
Big Kit: Ensor, Masks Confronting Death; Thiebaud, Football Player
Art First Nations 1: Stump, relief wall hanging; Thompson, carved mask
Art First Nations 2: Kiokan, mask; Anonymous (Inuit), mask

Mask images from calendars
Real masks of all sorts

Films/Videos

Don Proch: The Spirit of Asessippi
Mike Olito: Performance Art

Books/Magazines

Bawden, *The Art and Craft of Papier-Mâché*
Bruggman and Gerber, *Indians of the Northwest Coast*
Chapman, *Art Images and Ideas* (pp. 12, 38, 64, 119, 286)
Chapman, *A World of Images* (pp. 18, 82, 130, 133, 135, 140, 261, 176, 287-8)
Mather, *Native America: Arts, Traditions and Celebrations*
McGraw, *Papier-Mâché Today*
Roukes, *Art Synectics and Design Synectics*
Sivin, *Maskmaking*

"Native American Art," *Art and Man*, Dec. 1990
"African Art: Working with Sculpture," *Art and Man*, Nov. 1991

Audio-Visual Equipment

Computer and software for designing faces (optional)
VCR and TV monitor and/or film projector

Area of Inquiry

The objectives of this unit are to

- review the many functions of the mask
- examine the many forms of mask around the world and throughout history
- create a mask using a variety of media and the elements and principles of design
- create a work to reveal something distinctive about the maker

- **Establishing the Area of Inquiry (teacher)**

  Create a display of visuals and actual masks from traditional and contemporary sources. Photographs from magazines or books, slides, films, *Art Image* visuals (see Resources) and actual masks could be used. See the following list for possible examples.

- **Motivation and Discussion**

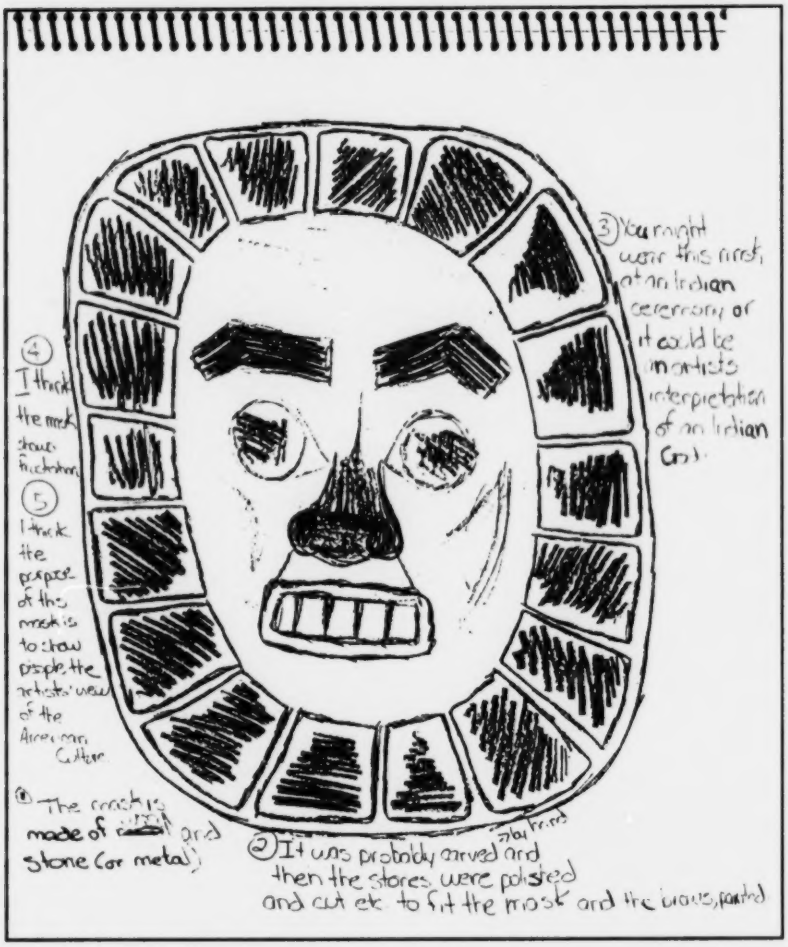
  Why wear masks (including make-up)? Masks are designed to

  - change or transform ourselves
  - enhance our "good features", disguise our less attractive features (make-up), e.g., fashion models. We are seldom satisfied with ourselves the way we are
  - create a more interesting and expressive "focal point" (make-up) – the face is the focus of our sensory perception and interpersonal communication
  - protect ourselves in sports (masks), e.g., hockey, football
  - interact socially – we use a variety of "psychological masks" to fit in. We may use different "masks" with different groups, e.g., friends, family, social organizations
  - mark historical events (masks)
  - record the appearance of important people (death masks)
  - take on a new character or identity (masks and make-up) – used in the theatre, the circus, World Wrestling Federation, some rock videos, on Hallowe'en
  - participate in special events and celebrations – e.g., North American native masks, masks from other cultures and other times (e.g., Japan, Southeast Asia, Central America, Africa). The mask is often used in a spiritual context

- give human events and social activities importance and special meaning

- **Fact-Finding (teacher guiding students)**

  - Viewing and Discussing a Mask


3) You might wear this mask at an Indian ceremony or it could be an artists interpretation of an Indian God.
4) I think the mask shows fierceness
5) I think the purpose of the mask is to show people the artists view of the American Culture
1) The mask is made of wood and stone (or metal)
2) It was probably carved and then the stones were polished and cut etc to fit the mask and the leaves painted

Vera MacDonald,
Grant Park High School

Look at and discuss an actual mask, or a mask depicted in a slide or other visual (e.g., the Michael Olito visual or any of *Art Image*, 4.9, 4.10, 4.11, 4.12). Discuss its possible materials, method of construction, dominating design elements and principles, expressive power (and how achieved), possible purpose and social/cultural context. (If enough visuals are available, several masks could be discussed as above in small groups and then shared with the class as a whole.)

BEST COPY AVAILABLE

– Collecting Ideas in Students' Art Journals

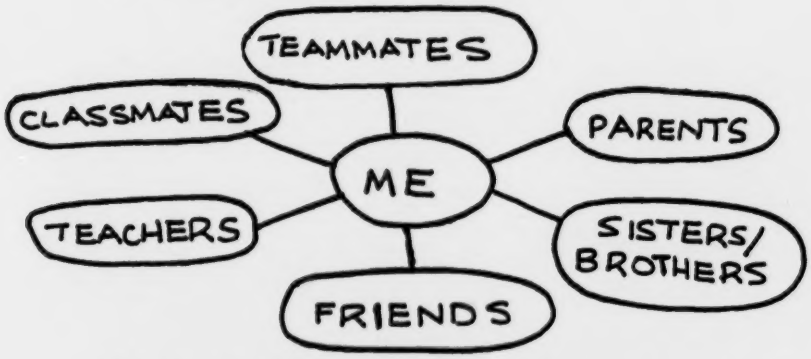
Visual examples and ideas connected to masks in general should be collected by students in their idea journals. These include photos, photocopies, sketches, notes – based on masks found in slides, books, magazines. Notes could identify sources and materials and describe design features and expressive effects.

- **Statement of the Problem (teacher)**

Design and construct a personal mask which reveals something distinctive about you and who you are. To the basic mask, add projecting forms and other materials appropriate to the identity being communicated.

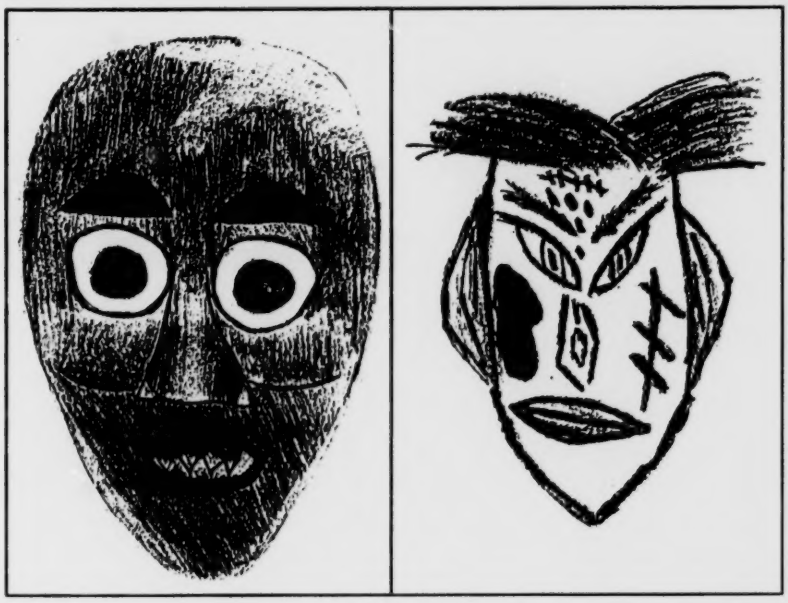
- **Definition of the Solution (student, with guidance if needed)**

– Make a **personal inventory web** in your idea journal. (See student examples.) What sort of "face" do you present to each of these groups? What sorts of feelings and ideas are represented by each of those "faces"?



– Make **sketches and do media experiments** in your idea journal to help develop your personal mask idea. How can you visually interpret one or more of your "faces" in mask form? What forms, lines, colours, textures will help to create the expressive effect you want? What added shapes, materials or media could further enhance the ideas and feelings you are trying to communicate with your mask?

– Make basic mask from plaster bandage, papier-mâché, or clay



Tessa Pearen,
Grant Park High School

Plaster Bandage

- Pull back hair and cover face, chin, eyelids, and lashes with petroleum jelly.
- Cut plaster bandage into a variety of lengths (up to 15 cm) and widths (1-4 cm).
- Using a bowl of warm water for dipping, moisten – one at a time – the bandage strips and press out excess water between fingers.
- Place each strip on the well-oiled face and rub lightly until the plaster bandage fits securely against the form of the face – especially in the hollows near the eyes and beside the nose. Use larger strips on larger surfaces. Leave nose holes for breathing.
- Continue to apply layers of plaster bandage, using overlapping. Reinforce mask with an extra layer.
- Allow to dry – about 15 minutes – before removing from the face. A fan or hair dryer can speed up this process.

Papier-Mâché

- Make a head-sized, oval-shaped frame with supporting cross-pieces, using strips of thin cardboard which have been stapled or taped together.

explanation:

The mask that I have chosen to paint shows how I am with my friends.

The butterfly on my rag hat represent a flaky, pretty fluttering, the usual butterfly things. The sad clown's face on the right shows my duo personality.

Jacob Steele, Grant Park High School

BEST COPY AVAILABLE

Teacher Note: Secondary forms and projections can be built out from the basic form either by

- taping/stapling cardboard additions onto the original frame, **and/or**
- adding crumpled, paste-dipped wads of newspaper onto the surface of the mask, and then applying papier-mâché strips over top until the additions are securely attached and smooth.

- Crumple a wad of newspaper into a large egg shape (secured with tape) to fit inside the frame. This supports the frame while the mask is being built.
- Dip torn strips of newspaper into Prit paste* or a flour and water mixture (the consistency of thin pancake batter) and place these strips, one by one, over top of the form. Use several overlapping layers for smoothness and strength.

* A papier-mâché glue available from selected art supply stores. Wallpaper paste or flour and water are appropriate substitutes.

Allow the completed mask to dry thoroughly (3-4 days). A hairdryer could be used to speed this process.

Clay

- Crumple a wad of newspaper into an egg shape and tape it so that it will hold securely. This is the basic form over which the clay mask will be constructed.
- Roll out a large slab of clay (about 0.5 cm thick) and drape it over the egg-shaped form.
- Mask features may now be developed by adding on and modelling extra pieces of clay (use a score-and-slip process to join); by trimming and cutting parts of the clay away; and by adding texture using a variety of texture tools, e.g., forks, combs, popsicle sticks, toothpicks and bits of wood.
- When complete, allow the mask to dry thoroughly. (When dry, clay is no longer cool to the touch.) Fire.

– **Paint/decorate the mask with suitable media.** Refer again to Michael Olito's work and masks by other artists. Keep in mind the feelings and ideas you are trying to express. Clay pieces could be glazed (and fired again). Tempera or acrylic paint, paper or fabric collage, and added collage materials of all kinds might be used on any of the masks. A glue gun could be useful for attaching add-ons. Refer to "Who Am I?" unit for information on how to use colour as personal expression. The same approach would apply to texture, shape, and line.

- **Critique/Evaluation**

  Students should be encouraged to keep a record of their problem-solving processes in their idea journals, to share with other students. Idea journal exercises and activities to be evaluated could include

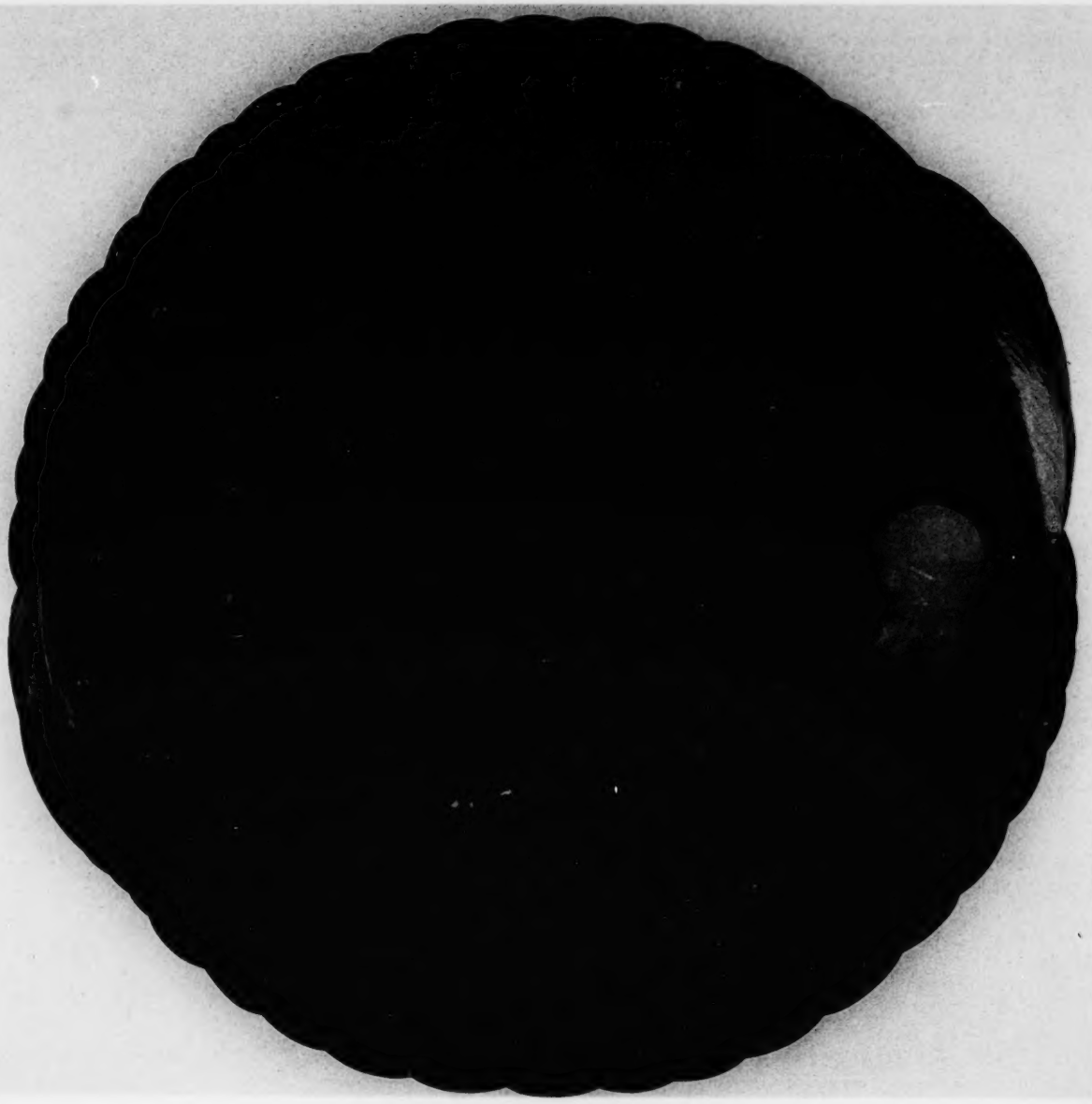
  - discussing a mask
  - collecting visuals
  - creating a personal inventory web
  - sketching a mask, including shape, texture, colour, and decorations

  Display and view the masks as a group. Discuss the following

  - What does each individual mask communicate? What feelings and ideas did the mask-maker want to communicate?
  - What did students learn by making these masks?
  - Are there common ideas/feelings communicated by the masks made by the class as a whole by certain groups of masks? Why might this be so?
  - How did the ideas for the masks evolve?

Alternative Solutions and Extensions

- create a background for the mask so that it becomes a continuation of the mask.
- make a ceramic mask by pressing clay into the plaster bandage mask; the fired mask could be finished using glazes or paint.
- write a poem or story in your idea journal that complements your mask and develops the idea of "the masks we wear".
- write a comparison in your idea journal involving your mask and another mask.
- ask a group of students who have made wearable masks to create an improvisational drama which makes use of all the masks in the group. Use music if desired and, if possible, videotape.



BEST COPY AVAILABLE

Reclaiming the Circle

Through reclaiming a traditional circle of life, aboriginal people (and others) can be proud, and can also address the problem of family violence.

The circle is an ancient symbol, common to native people of both North and South America. It is used to focus on concepts such as the medicine wheel, the four grandfathers, the four stages of life, the four seasons, the four parts of a person's nature, of the four directions. The medicine wheel, or circle, can be used as a mirror by any sincere person. It shows us not only who we are now, but can also show us what we could be if we developed the gifts the Creator placed within us.

In this painting, the cycle of the sun and moon are portrayed at each of the four key compass points. An animal merges from each.

Starting at the east, the direction of the rising sun, the animal totems and their symbolic meanings are:

East: Eagle – Illumination, Spring, Birth

South: Coyote – Trust and Innocence, "Trickster" (Learn to Laugh!), Summer, Youth

West: Bear – Introspection, Fall, Maturity

North: Buffalo – Wisdom, Winter / quiet under the blanket of snow, Elder

Within the circle one can find many other symbols and concepts, too ....

There is a woman in the centre. As with all of us, her relationship with the Creator is unique. It is the "hub" of her universe. The artist focuses on the woman's position in the family, and emphasizes the importance of nurturing and respectful relationships. The elder sits in front of the teepee, which denotes the home. As a storyteller, the elder preserves culture by passing on important traditions and beliefs. Nearby is the fire, representing the eternal flame, and the heart of the home. The elder and child are in the centre, symbolizing Mother Earth. The mother wears the beadwork and eagle feather of a dance costume. These indicate her internal harmony as she travels the "red road" – maintaining a balance amongst her spiritual, emotional, physical, and mental dimensions.

Can you find Father Sky in the clouds? His marriage to Mother Earth is important – crucial for the union of the elements. Harmony and balance are important as they nurture one another, and insure the continuance of life. In the east, there are a father and child. They are sharing time together as they celebrate the sunrise of a new day. In awe, they respect and revere the magnificence of Mother Nature. The person in the canoe represents the hunter and gatherer, living in tune with all creation. The horse and rider symbolize one's journey through life, around the circle. Note the headdress – the sign of a leader, a model for others to follow. This person is alone. It can be a lonely, but powerful and crucial, journey to reclaim the traditional circle of life. Around the perimeter of the circle is a braid of sweetgrass. It symbolizes the entwining of the body, the mind, and the spirit – encircling the visions of peace and tranquillity that are achieved through reclaiming the traditional way of life. The two eagle feathers balance the circle and provide the sacred presence.

May the Great Spirit be your guide
as you find the peace and tranquillity
of "reclaiming the circle."

Natalie Rostad
Canadian
"Reclaiming the Circle"
1993

Natalie Rostad is a Canadian Native expressionist with Cree and French ancestral roots. Her artistic inspiration has emerged from a quest for knowledge and understanding of the native culture. This influence is captured in Natalie's portrayals of nature and images of traditional Native people. A self-taught artist, Natalie has explored the mediums of canvas paintings and stone carving. By painting on stones, Natalie has used her vision to create vivid images and enhance the natural character of the stone.

The artist's paintings are inspired, she feels that nature has a message, one of healing and reclaiming ties to Mother Earth. Natalie displays her work in various galleries in the U.S. and Canada, with travelling to pow-wows and Native art shows many times a year. Her works have captivated collectors from across Canada, the U.S., Luxembourg, Sweden, and Germany.

TV or Not TV: How the Mass Media Influences Us

Overview

This unit is designed to introduce students to the concept of communication and advertising. It emphasizes the differences between "needs" and "wants" and shows students how these are exploited by the mass media. Projects encourage students to become more aware of the artificial reality created by the mass media and provide opportunities for students to communicate by manipulating images and words. Possible extensions deal with the sociological implications of the world of television and the psychology of advertising.

Considerations

Think about this

- By the time students finish high school, they will have spent an average of 11,000 hours in school, compared to 15,000 hours of watching television and 10,500 hours of listening to popular music.
- Teenagers are the largest consumer group in our society. The media use a variety of visual techniques to reach this group.

Cléo Chartier, left, St. Lazare School, and Tanya Gulakow, right, Powerview School

Teacher Preparation

Read **Meet the Media** and **Media Literacy.**
- Collect examples of good and bad ads from the print media.
- Collect award-winning posters and ads.
- Collect current "hot" ads from television.

Materials

Poster paper, markers, paint, brushes, ink
Printmaking supplies – styrofoam plates, water-based printing ink, rollers, paper

Resources (Complete information in Appendices)

Visuals

Art Image 1.15, 2.5, 4.17, 5.12, 6.30
Examples of posters and advertising collected by teacher and students

Films/Videos

Media and Society - Advertising and Consumerism (NFB) - preview first
Have I Ever Lied to You Before? (NFB)
Mirror, Mirror....(NFB)
Steve Jackson
Dale Cummings
Richard Condie

Books/Magazines

Chapman, *Art Images and Ideas* (chapters 9 and 10)
Chapman, *A World of Images* (chapters 10 and 11)
Lauer, *Design Basics*
McMahon, *Meet the Media*
Ontario Ministry of Education, *Media Literacy*
Roukes, *Art Synectics, Design Synectics*

Graphics and *Print* magazines

Audio-Visual Equipment

VCR, TV monitor, film projector, cassette player
Computer and appropriate graphics software (optional)
Hand-held video camera (optional)

Area of Inquiry

The objectives of this unit are to

- develop an understanding of what is meant by "communication"
- examine the different types of communication used in advertising
- explore how advertising constructs reality, and how that "reality" can influence our lives
- create an advertisement that employs the communication techniques used in the mass media

- **Establishing the Area of Inquiry (teacher)**

  A wide variety of visuals and other resources should be gathered together for use in this unit, both for general motivation in this introductory section and also as examples of specified techniques or approaches to be referred to later on. Selected *Art Image* works, magazine and newspaper advertisements, posters, brochures, signs, taped advertisements (radio and TV), and a range of films/video/books/articles dealing with advertising – all of these resources would be valuable. (See some suggestions in the Resources section at the beginning of the unit.) Students should be encouraged to add to the classroom collection of visuals/ resources.

- **Motivation and Discussion**

  On charts or the chalkboard, guide students through a brainstorming session, based on their own experiences, to create

  - a definition for **communication**
  - a list of ways in which we communicate with each other
  - reasons for considering that advertising is a form of communication
  - ideas about how advertising constructs a kind of "reality" on different levels ("needs" vs "wants")

- **Fact-Finding (teacher guiding students)**

  - **Personal Research**

    Provide students with some or all of the books listed in the **Resource** section. Have them review these books, either individually or in small groups, and collect in their art journals ideas which might clarify the brainstorming areas above.

  - **Viewing and Discussing Visuals (Symbols/Codes/ Messages)**

    Throughout this discussion, students should use their idea journals for recording responses and questions and for collecting examples.

    - Around the classroom, place visuals which contain symbols, codes or "messages." (Refer to the first chapters of Ontario Ministry of Education, *Media Literacy* and McMahon, *Meet the Media;* also, "Unity" in Lauer, *Design Basics*, Chapter 10 of Chapman, *Art Images and Ideas* and/or Chapter 11 of Chapman, *A World of Images* for suggestions.)
    - Discuss with students the idea that we receive information through symbols, codes, or language. Talk about the range of complexity in symbols - from simple symbols such as corporate logos or traffic signs (which communicate to us almost instantaneously), to the complex interrelated symbols found in some artists' works. Use Natalie Rostad's "Reclaiming the Circle" (see Resources, especially Roukes, *Art Synectics* and *Design Synectics*).
    - Discuss with students the differences between "overt" and "covert" messages in the media, using print ads or videotaped commercials from TV. Alcohol and tobacco ads offer lots of discussion potential. In each case, what is the simple, obvious, overt message? What is the more complex, hidden, covert message?
    - Focus on the visual advertisement – the billboard, the magazine ad, the poster. Why is this means of advertising so enduring? so successful? (Directness/simplicity of expression? Dramatic use of "the language [elements and principles] of art" – e.g., colour, shape, emphasis?) Discuss the poster by Manitoba artist Natalie Rostad.

- Develop as a group a model for communication, e.g.,

  Sender → Message → Medium → Receiver

– **Viewing and Discussing Commercials ("Reality" in Advertising**

Throughout this discussion students should use their idea journals for recording responses and questions.

- Play radio commercials over an actual one-hour period on one station. Do the same for commercials over a one-hour segment of TV viewing.
- Start to compile a chart summarizing information about the commercials

  – During what time period were these commercials aired?
  – Who is sending the advertising message? What is being advertised (overt message)?
  – What is the hidden message (covert message)?
  – Who is the intended receiver of the message (target group)?

  Encourage students to collect information for the class on commercials from other one-hour segments, e.g., Saturday morning, Sunday evening. Continue to add to the chart over the span of a week. Do products/services advertised or target groups addressed change with the time of day or day of the week? Does every commercial have a covert message? What patterns emerge?
- Have students make a class bulletin board display of magazine advertisements which appeal to them. Discuss these advertising examples, using the questions above as a guide. What groups are targeted by the ads in different magazines (e.g., compare *Flare* and *Vogue* or *Time* and *Sports Illustrated*)?
- View the film(s) *Have I Ever Lied to You Before?* and/or *Mirror, Mirror – An Advertiser's Scrapbook* and/or *The 30 Second Dream* and use it/them as the basis for a discussion about the difference between "needs" and "wants." (**Needs** refer to basic human needs, such as food, security, clothing,

shelter, etc.; **wants** relate more to social aspirations, the desire for status and/or a certain appearance.)

- Look again at the TV and radio commercial chart, and at the advertisements on the bulletin board. Which ones address real human needs? Which cater to our wants? How? Can a want become a need? Can advertising influence us against our will?

– **Viewing and Discussing Visuals (The Influence of Advertising on Our Visual World)**

- Review some of the discoveries made about advertising in earlier Fact-Finding sections. Expand the range of visual advertising examples in the class bulletin board display to include newspapers, flyers, posters, brochures, billboards. Discuss target audiences, overt and covert messages.
- Discuss the use of advertising "hooks" (devices which initially capture our attention – a celebrity, bold colour, humour, unusual lettering, etc.) in some of the most effective advertisements already discussed. Have students make annotated idea book collections of advertisements with effective "hooks." To what extent does the art director's selection of certain elements and principles of design (Appendix E) keep us attentive to the advertisement? To what extent does synectic thinking play a part in the advertisement's appeal?
- Have students pick out several advertisements which they believe are not successful. Why don't they work? Might they be more effective with another target group? How could they be made more effective?
- Discuss the influence of advertising in our lives. To what extent does it influence our feelings about and expectations for how we look and how we live?

- **Statement of the Problem (teacher)**

Design and construct a self-promotion poster that would be effective enough to persuade an employer to hire you for a summer job. The poster design should include an image of yourself that is created through printmaking.

- **Definition of the Solution (student, with guidance if needed)**

  – Looking at lettering

    - Look again at the advertising examples on the class bulletin board, this time from the point of view of lettering. In which ads is lettering used as the hook? What is unique or compelling about the lettering in these pieces? In which ads do the design of the lettering help to convey the message? (Useful resources: Weill, *The Poster*, Morris, *The Lettering Book*, Benson, *The Elements of Lettering*.)
    - Discuss how all the letters in a work or in a sentence are designed in the same style (i.e., they belong to the same alphabet, originally created by a typographical designer). Encourage students to learn about some basic typographical styles, e.g., serif, sans serif, either through lettering and typeface handbooks or through computer graphics programs.
    - Talk about the ways in which advertising artists and poster designers integrate the lettering with illustrations or other visual material. Have they used repetition (e.g., of colour, line) to unify the ad? How have they achieved balance (formal, informal) in their work? Have they used compositional movement to direct your eye around to all parts of the advertisement? Have they used emphasis to direct your eye to one or more centres of interest? (Refer to Chapman, *Art Images and Ideas*, chapter 10, and Chapman, *A World of Images*, chapter 9.) If access to computers is available, have students experiment with graphic programs that would help them design lettering for their posters. (See Computer Supplement in Appendix K.)
    - In their idea journals, have students collect and make sketches and notes on examples of lettering hooks, lettering styles and various ways of integrating lettering and other visual material.

  – Planning the poster

    - Using as examples posters displayed around the room, discuss the features of a good poster.
    - Emphasize that the artistic problem here is for each student to design a self-promotion poster which could be effective

enough to persuade an employer to hire the student for a summer job.

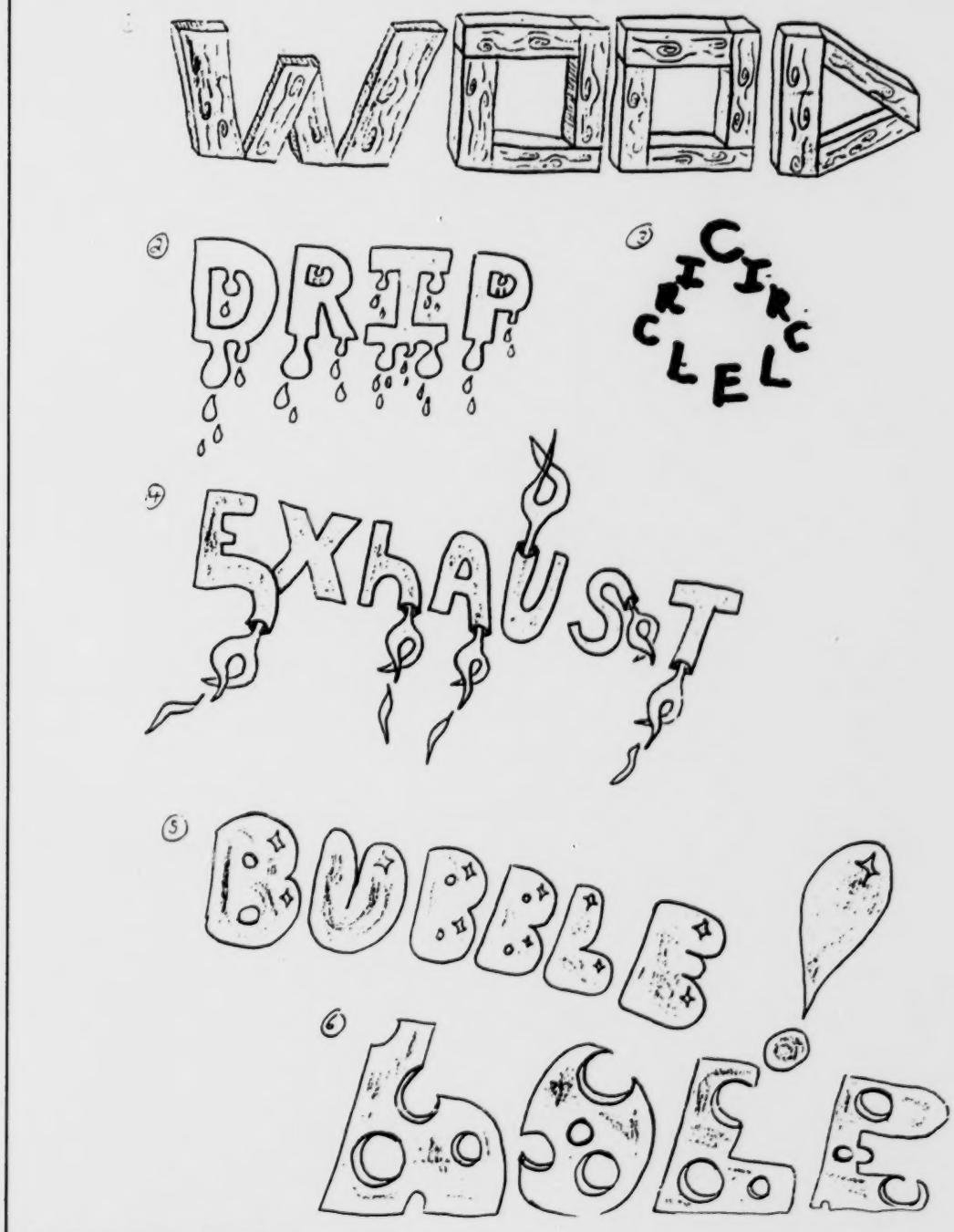
- Brainstorm as a class for idea which might be used in this project. Then have students do personal brainstorming in their idea journals. What kinds of employers might you want to target? What particular talents or personal qualities might you want to advertise? What kinds of hooks might be used to attract the viewers' attention? Are there types of synectic thinking that could be used to encourage unusual imagery? (Review *Art Basics: It's a Bird . . .*) What lettered messages might be included? What modes of lettering could you use, e.g., hand-designed, calligraphy, computer-generated? What sort of printmaking image of yourself would you like to include?

– Creating the printed image of yourself

- View and discuss examples of portraits and self-portraits which have been created using relief printmaking methods. (See chapter 9 of Chapman, *Art Images and Ideas*, and chapter 10 of Chapman, *A World of Images*.)
- Demonstrate the styrofoam relief reduction printing technique. View and discuss examples of this type of print, focussing on the expressive potential of the medium (use of line, colour, shape, texture) and on ways in which the print might be integrated into the poster design. Linoblock prints might be used as well or instead (see Chapman again).
- Using mirrors and art journals, make a series of thumbnail self-portraits, experimenting with different kinds of lighting, and a variety of expressive effects, e.g., emphasizing combinations of line, shape, colour, and perhaps distortion or exaggeration.
- Working from the most promising sketch, make a styrofoam relief plate and experiment with different ways of printing it, using desired inks and colours. Emphasize through discussion the "look" of a reduction print – its unique textures and overlays of colour.

– Making the poster

- Plan the total layout of the poster design to fit onto one of the photocopy paper sizes. Rough copies can be planned on graph paper, taking into account balancing of large lettered



Tim Alarie, Powerview School

Tim Alarie, Powerview School

headings or slogans, blocks of smaller text and the self-portrait. Students should "test" their poster designs out on fellow students to see if hooks and other communication techniques are effective.

- When satisfied with the basic layout, make a "good copy" of the lettering part of the poster, leaving space for the self-portrait. Photocopy, on coloured paper if desired, the number of copies required. Glue printed self-portraits in place.

- **Critique/Evaluation**

Evaluate progress by referring to journals to ensure that all assigned visual and written ideas are developed thoroughly before final solutions or conclusions are reached. Use feedback from peer group discussions to determine how effectively ideas are communicated visually. A statement written by the students summarizing what they have learned about the nature and influence of advertising may be included in the journal.

Evaluate how well students use and understand advertising concepts and vocabulary, e.g., communication, needs, wants, overt and covert messages, hooks, typography, layout. In addition, determine how well they understand the way that elements and principles of art are used as a visual language in advertising. Class interactions, the poster design (both process and product) and written tests on "mystery" advertisements can be used to evaluate this understanding.

Informal critique of the finished posters – What variety in hooks do we see in use? Where do we see examples of effective integration of lettering and illustration? Have the posters been designed with the interests and needs of the target audience (employers) in mind? Are there covert as well as overt messages being communicated?

Display the posters in a place, e.g., front hall of school, local library, where potential employers might see them. What are the results? What response do you get from viewers?

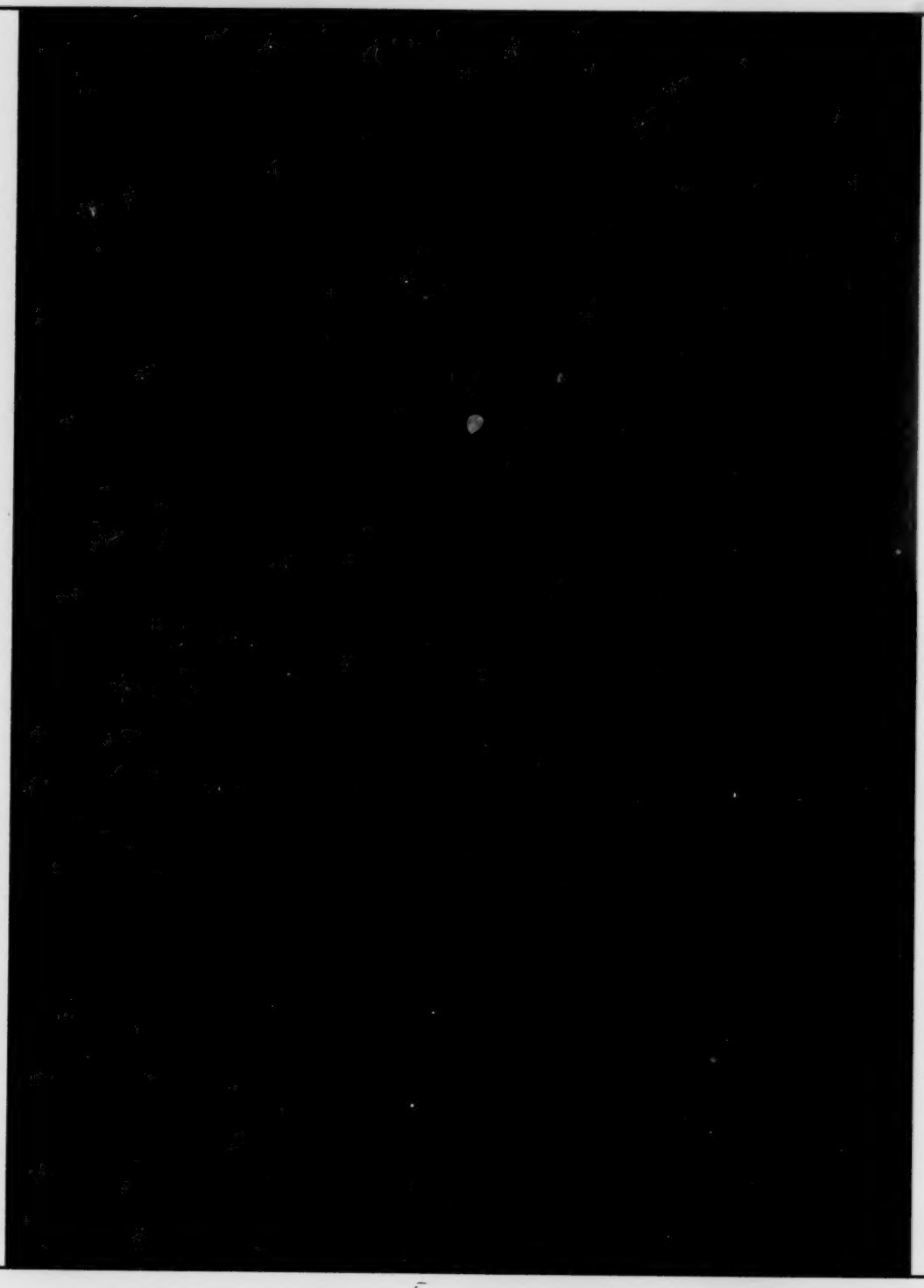
Alternative Solutions and Extensions

- **Rock videos and advertising** – View and discuss one or two rock videos. What special visual effects have been used? What colours, types of focus, kinds of movement dominate? Is there a storyline involved? In what way do the visuals enhance or complement the soundtrack? Do rock videos really help to sell more albums or concert tickets, or are they an art form in themselves? View one or two commercials which seem to imitate the rapid-fire movement and editing style of rock videos. What products/services are being advertised? What is the target group in each case? What time of day is this ad seen?

- **Invent a fictitious product and design packaging and a poster for it.** Try to think of a product that is in fact unnecessary but could be marketed so that consumers perceive it as a need rather than a want. (Extreme examples from the past might be pet rocks, sound-activated dancing flowers.)

- If the equipment is available, make a **TV advertisement** for one or more of the summer job seekers, or for one or more of the products/packages invented in the art class. Write a script and make a storyboard for the commercial.

- Students who are interested might do research on the **history of the poster.**



BEST COPY AVAILABLE

Caroline Dukes
Canadian, b. 1929
"Landscape #3"
1977
Graphite on paper
36.8 x 53.3
Collection of the Winnipeg Art Gallery

Caroline Dukes graduated from the Academy of Fine Arts in Budapest, Hungary, where she studied sculpture and the School of Art at the University of Manitoba where she studied painting with professor Ivan Eyre.

For the past few years, she has been very interested in landscape. She says that she is "trying to project man's desire to belong to, and to unify with nature, while revealing the hidden structure that is fundamental and common in all natural forms." Her landscapes have become large explorations of this idea, full of colour and swooping lines.

Horizons: Landscape, a Common Subject in Art

Overview

Landscape in this unit is a response to nature, an interpretation of the environment as one sees, remembers, or imagines it. Students study visuals from eastern and western cultures and from different time periods, and consider their personal responses to the land in the creation of their own landscapes.

Considerations

This unit can involve into field trips for gathering natural materials and sketching on location. It also presents an opportunity for studying a theme which has been extensively explored by artists. For a list of films, videos, and other resources (see Appendices).

The teacher is not limited only to the one landscape-response poem included here, but is encouraged to search out other appropriate examples (consider Senior I poetry anthologies). Landscape has been an important theme in Canadian literature as well. Students' previous art experiences in drawing and painting should be taken into account: what mini-lessons, e.g., in colour, value, composition, would be valuable?

Bart Jopling,
Bridle Collegiate

Teacher Preparation/Materials

Collect a selection of natural materials – rocks, twigs, plants, shells, leaves, bark, feathers, etc.
Photocopy charts for the comparison/contrast of visuals.
Ensure that students have idea journals.
Gather together media and materials for sketching and collage: pen and ink, pastels, tissue paper, fabric, pencil, markers, conte, charcoal, glue or acrylic medium, paper.
Collect painting materials - paint, brushes and paper/board – for landscape paintings.
Have on hand sheets of clear acetate, water soluble printing ink, brushes and paper for alternatives/extensions.

Resources (Complete Information in Appendices)

Visuals

Art Image: 1.5, 1.10, 1.12, 1.23, 1.26
2.5, 2.10, 2.11, 2.12, 2.19
3.9, 3.10, 3.11, 3.12, 3.20, 3.23
4.6, 4.8, 4.21, 4.27
5.5,5.6, 5.7, 5.8, 5.10, 5.12, 5.19
6.10, 6.11, 6.12, 6.19, 6.24

The *Big Kit*: works by Anshutz, Bierstadt, Cole, Hassam, Heade, Inness, Kensett, Margritte, Munch, Nevelson, Northern Italian, Pollock, Whistler

Films/Videos

A variety of landscape-related works are available through the Instructional Resources Branch, Manitoba Education and Training (see Appendix B).

Books/Magazines

Brommer, *Landscapes*
Chapman, *Art Images and Ideas* (chapters 4 and 8)
Chapman, *A World of Images* (chapters 6, 7, and 9)
Duval, *Four Decades: The Canadian Group of Painters and Their Contemporaries 1930-1970*
Fearing, et al, *The Creative Eye*, Vol. 2
Goldstein, *A Drawing Handbook*
Harris, *Form and Texture: A Photographic Portfolio*
Leslie, *Nature Drawing: A Tool for Learning*
MacGregor, et al, *Canadian Art: Building a Heritage*

Audio-Visual Equipment

VCR and monitor (for videos) or film projector (for films)

Area of Inquiry

The objectives of this unit are to

- demonstrate that there are common themes occurring in art over time and culture
- demonstrate that, although art is a personal expression, artists are also influenced by the environment around them
- encourage students to develop their own personal statements with regard to one of these common themes, i.e., the landscape

- **Establishing the Area of Inquiry (teacher)**

  - Brainstorming

    Distribute a random selection of *Art Image* visuals to small groups of students. Have the students brainstorm in order to determine common subjects used by the artists of these works. Have the groups share their findings. Discuss and record their ideas.

  - Introduction

    Introduce the subject to be explored: LANDSCAPE. *Landscape* can be defined as "an art work that shows natural scenery such as mountains, valleys, trees and lakes" (Chapman, *Art Images and Ideas*, p. 297), but it is that and more. It is a **response** to nature and its changing moods, an interpretation of the environment as one sees, remembers or imagines it.

    Paintings of environments can suggest any weather, season or the year, or time of day. They can be scientifically accurate, abstract, or totally imaginative. (Chapman, *A World of Images*, p. 188)

    Representing and interpreting nature through landscape painting is common in both eastern and western cultures. In this unit many personal and cultural responses to landscape will be considered.

    We all have responses to the different landscapes we have experienced. In some environments, we feel comfortable; in others, we feel alienated or even afraid.

Teacher Note: Urban students may relate better to the city landscapes in which they live.

Read passages from literature that illustrate responses to landscape, e.g., N. Scott Momaday, "The Delight Song of Tsoai-Talee."

I am a feather in the bright sky.
I am the blue horse that runs in the plain.
I am the fish that rolls, shining, in the water.
I am the shadow that follows a child.
I am the evening light, the lustre of meadows.
I am an eagle playing with the wind.
I am a cluster of bright beads.
I am the farthest star.
I am the cold of the dawn.
I am the roaring of the rain.
I am the glitter on the crust of the snow.
I am the long track of the moon in a lake.
I am a flame of four colours.
I am a deer standing away in the dusk.
I am a field of sumac and the pomme blanche.
I am an angle of geese upon the winter sky.
I am the hunger of a young wolf.
I am the whole dream of these things.

You see, I am alive, I am alive.
I stand in good relation to the earth.
I stand in good relation to the gods.
I stand in good relation to all that is beautiful.
I stand in good relation to the daughter of Tsen-tainte.
You see, I am alive, I am alive.

Other appropriate poems might be found in Senior 1 poetry anthologies such as Thompson, *Experiencing Poetry*, Cameron, et al, *Poetry in Focus* or *Youth: A Celebration of Student Poetry, Prose and Art* (published by the Manitoba Association of Teachers of English).

Discuss responses to the poem with the class. How does Momaday appeal to the senses here? What mood is created? How? What kind of visual response(s) could you make to the poem?

Have students think about an environment they have known and write their own response to it as an idea journal entry. Describe the place in as much detail as possible. Then, working in pairs, have students sketch from their partner's description. Share the results. Students might also write accompanying poems for their own environment.

- **Fact-Finding (teacher guiding students)**

Viewing and Discussing Landscapes

Teacher Note: Landscape visuals used in this unit should be representative of different times and places and should also reflect different styles. (See Art Basics: That's Art!) *Art Image* has a large selection of landscape visuals (see Resources and Appendix A for a complete list). However, examples need not be limited to those in this series.

– In small groups, study individual landscape visuals. Carolyn Duke's landscape would be a good one to include. Answer the following questions and report back to the class

  - What feeling does this picture express?
  - Is there an illusion of depth? If so, how is it achieved?
  - Do you think it is beautiful? Why or why not?
  - Use three adjectives to describe your visual.
  - If you were given this painting, would you hang it in your room? Why or why not?

– As each group shares their findings, have them arrange the visuals to make a time line from the earliest to the most recent. What changes have occurred over the years? Suggest reasons for these changes?

– In small groups and using *Art Image* or other visuals, compare and contrast pairs of landscapes under the following headings (see accompanying chart):

depth/perspective	colour
mood	style

If necessary, the teacher should model this process with the class as a whole. For this activity there are an infinite number of possibilities for comparing and contrasting, visuals should include works from different times and places. (For example, 3.10 Thompson, The Jack Pine, and 6.12 Van Gogh, The Starry Night; 3.12 Rosseau, Exotic Landscape and 6.11 Pellan, Mauve Garden; 3.20 Wang Hui, The Kang-hsi Emperor's Southern Tour . . . and 5.10 Canadian School, The Montmorency River.)

– The *Group of Seven* were the first painters to depict the Canadian landscape in a distinctively Canadian style. Refer back to Creativity II (Fact-Finding) for a discussion of Tom Thompson's "Jack Pine." Initially this new style of painting was not readily accepted by the Canadian public.

  In discussion, have the students compare traditional Canadian landscape paintings (e.g., 1.23 Krieghoff, Indian Family in the Forest, 4.19 Cockburn, The Cone of Montmorency) with Group of Seven landscape paintings (e.g., 2.10 Jackson, The Red Maple, 3.10 Thompson, The Jack Pine). Why do you think the Group of Seven's paintings were not originally well received by the general public? Why are they so popular now?

– Display reproductions of Chinese and Japanese landscapes (e.g., 3.20 Wang Hui, The Kang-hse Emperor's Southern Tour . . .; 6.24 Hokusai, The Yoshitsuni Horse-Washing Waterfall).

  Consider the following as a guideline for your class discussion of these works

  - Identify subject matter from nature.
  - Is the illusion of space conveyed? If yes, how?
  - Does the work have a transparent or opaque quality?
  - Describe uses of colour.
  - Describe line qualities.
  - Style? (See Unit I, Art Appreciation)
  - Where is the viewer?
  - How does the work reflect reality? Is it true-to-life?
  - Is it similar to something you have experienced?
  - Does it hold your interest? Do you want to go further into it?
  - Use three adjectives to describe this work.
  - Is it beautiful?

  Compare the Asian paintings to some Canadian landscapes (e.g., 5.10 Canadian School, The Montmorency River; 4.19 Cockburn, The Cone of Montmorency; 2.10 Jackson, The Red Maple; 3.10 Thompson, The Jack Pine). Small groups might compare one Canadian landscape to one of the Asian landscapes, using the following questions as a guide.

Landscapes

Picture A Artist _____

Title _____

Picture B Artist _____

Title _____

Depth/Perspective	Colour
Similar	Similar
Different	Different

Mood	Style
Similar	Similar
Different	Different

Considering depth/perspective, colour, mood and style

- How are the landscapes similar? Suggest why this is so.
- How are they different? Suggest why this is so.
- Which work do you like the most? Why?

Teacher Note: The previous art experiences of students will determine the depth of teacher demonstration and instruction in drawing.

– In idea journals, working from natural objects, such as rocks, twigs, plants, shells, students will do drawing studies in black and white using a variety of media, e.g., pencil, marker, pen and ink, conte crayon, charcoal. Emphasis should be on form, value, and texture. If possible, have students draw on location.

- **Stating the Problem (teacher)**

Create a painting of a landscape that has personal meaning for you – a place that you know and understand.

- **Defining the Solution (student, with guidance if needed)**

– **Research your landscape**

Collect photographs, magazine photos, posters, etc. Draw and sketch on location, if possible.

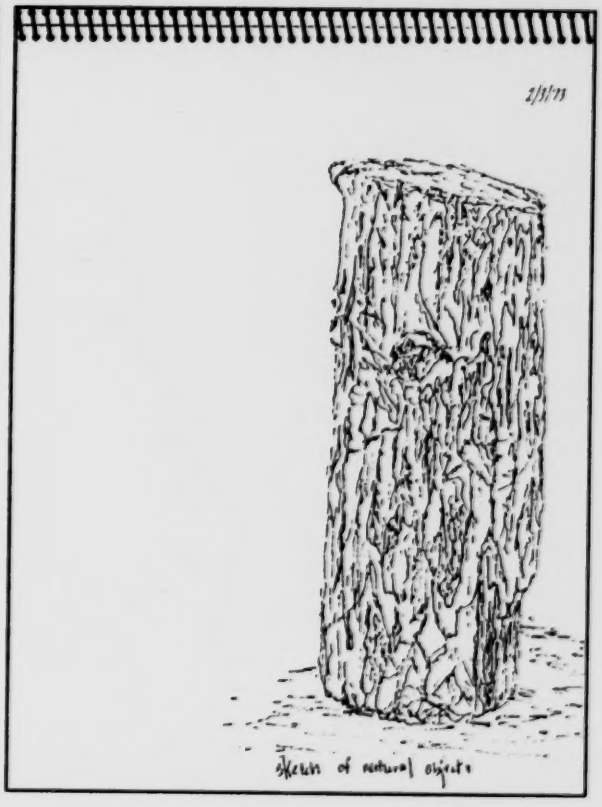
– **Make notes in your idea journal**

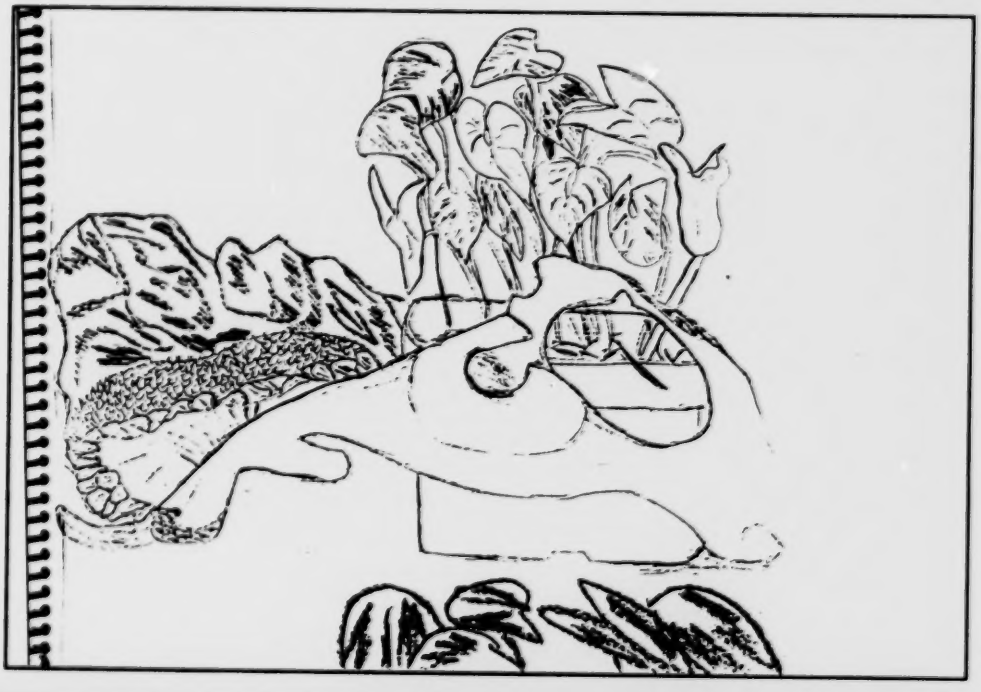
Before you begin to write, study your sketches or photographs. What is your strongest memory of this place? Imagine you are there. What time of day is it? What is the weather like? How do you feel? What do you see? What do you hear? Are you alone?

– **Experiment in your idea journal**

Find ways to create shallow space (consider shape, texture, colour, value) and deep space (consider perspective techniques). See Chapman, *A World of Images*, pages 52-3, 164-5. Explore ways of establishing a particular mood (e.g., foreboding, loneliness, happiness) through colour mixing, use of texture and value, manipulation of shapes, etc. Recall line and colour explorations from Who Am I? Develop a suitable composition and an appropriate style (see Art Basics: That's Art!) to express your landscape idea.

3. My favorite be not ecosis would be a large open field with no energy beings one saw. the field would have little or no wild life since it was built over a nuclear waste center. the tree would be old and would give out lots of shade many other people would take walks through it children would make mud pies on the wet dirt and on the dry days they would dig holes and find magical glowing rocks and eight legged moles or some other mutated beasts.





Top left, a student's Idea Journal entry. Top right, Daniel Secky, Ness Junior High School, and Robbyn Hicks, Ness Junior High School, at right.

BEST COPY AVAILABLE

– **Create a painting of your landscape**

- **Critique/Evaluation**

Display finished paintings together with art journals. Have each student critique his/her own painting using the following headings and questions

Depth/perspective – How did you achieve the illusion of depth? or Why did you choose not to use perspective techniques in your painting?

Mood – What mood did you hope to evoke in your work and what did you do to achieve this? (Students could discuss use of colour, value, line, texture, etc.)

Style – What style did you choose to paint in (realistic, impressionistic, abstract, etc.) and why did you choose that style.

Critiques could be presented orally in small groups or they could be idea journal entries.

Alternative Solutions and Extensions

- Choose a reproduction of a landscape executed in a distinctive style, e.g., realistic, impressionistic, abstract, surreal). **"Repaint" the picture in a different style**, e.g., a realistic painting becomes abstract (see Unit I, Art Appreciation).
- From sketches made on location or from your final painting, create a monoprint. Place a sheet of clear acetate over the original work, and with fingers, brushes or other tools recreate the landscape on the acetate using water soluble printing ink. Make several prints, each time experimenting with colour, texture, etc.
- Carefully arrange found natural materials to suggest a landscape. Pay particular attention to colours and textures. Experiment before deciding on the final composition. Use this composition as a reference for working with other media, e.g., pen and ink, pastel, tissue paper, or fabric collage.
- Create a landscape using only natural materials to apply the paint, e.g., twigs, leaves, feathers, bark, and grass. The finished work will likely contain elements of drawing, painting, and printmaking.

BEST COPY AVAILABLE

IVAN EYRE
Canadian, b. 1935
"Canal Square"
1992
Acrylic on canvas
223.8 x 223.2
Collection of the Winnipeg Art Gallery

Ivan Eyre was born in Saskatchewan but came to Manitoba in 1957 to study art at the University of Manitoba School of Art. He later became a professor in the School of Art. His works are collected and exhibited around the world.

Ivan Eyre's style, like many artists, has changed over the years. His more recent works include a variety of the same figures placed in a strange environment. Eyre says, "These are not figures that live and breathe as we do – these are definitely abstractions of the future – they are abstracted because the situation they live in is abstracted ... I like to have several temporal notions – one within the other - complicating it ... I like it complicated because it demands more of my mental attention; if it is too simple a project I don't find it intriguing – intellectually or emotionally – and it's not reflective enough of our complicated times." (The Winnipeg Sun, Friday, January 27, 1989, p. F10)

Future Perfect?: What Will the World of the Future Be Like?

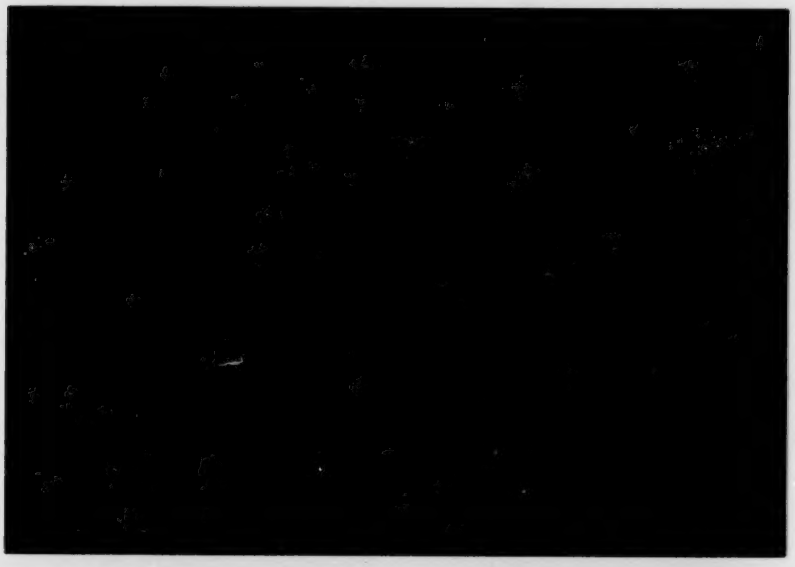
Overview

This unit invites students to imagine what the world might be like in the year 3000. They are taken through a series of questions and activities designed to help them create aspects of this world using a wide variety of materials. Group work plays a major role in the activities here.

Considerations

This unit has the potential for enabling students to take an active, creative problem-solving approach to world problems which, at times, may seem overwhelming and outside their control. By projecting themselves into a future time, students can take a fresh approach to these problems and, hopefully, explore imaginative solutions to them. Teachers should be prepared to accept negative visions of the future and encourage students to talk about them.

Time and effort spent on group discussion, independent and collaborative work in idea journals, consideration of relevant visual and written resources, and planning and building contributions to a "Future Perfect" centre will all aid students in their understanding and enjoyment of this topic.



Brent Dreger,
Pinawa Secondary School

Teacher Preparation

Find a science fiction passage as motivation for imaginative drawing (see end of unit for one sample)
If students choose dramatization, teachers may want to be prepared to videotape the presentation. Sculpture and assemblage may require special tools/materials such a papier-mâché, woodworking tools, chicken wire, glue gun, etc.

Materials

Idea journals, chart paper
Drawing media (e.g., pencils, pencil crayons, ink, markers, etc.)
Paints and brushes
Glue, tape, wire
Found/recyclable materials (e.g., boxes, bottles, wood, and metal scraps)
Fabric, plastic, styrofoam packing
Video camera, if available

Resources (Complete information in Appendices)

Visuals

Art Image: 2.8, 6.11
Surrealist works by Max Ernst, Salvador Dali

Films/videos

Eleanor Bond
Star Trek, selected images
Star Wars, selected images

Books/Magazines

Bischoff, *Max Ernst, 1891-1976: Beyond Painting*
Chadwick, *Women Artists and The Surrealist Movement*
Chapman, *Art Images and Ideas* (pp. 33, 58, 110-11, 115, 173, 224-5, 231, 260, 266)
Chapman, *A World of Images* (pp. 30, 52-3, 57, 72, 78, 122-3, 193, 195)
Wilson, *Surrealist Painting*

Science fiction works by Monica Hughes, William Sleater, Arthur C. Clarke, Michael Crichton and others.

Omni magazine or other science fiction publications
"Rio: Coming Together to Save the Earth," *Time*, June 1, 1992
"Summit to Save the Earth," *Time*, June 1, 1992
"Tomorrow's World," *Macleans*, Sept. 11, 1989
Walsh, article on Eleanor Bond, *Border Crossings*, June 1988

Audio-Visual Equipment

Video camera, VCR and monitor

Area of Inquiry

The objectives of this unit are to

- provide an opportunity for imaginative and creative speculation
- explore problem-solving in a creative context
- work co-operatively in the decision-making process
- explore a wide range of media

- **Establishment of the Area of Inquiry (teacher)**

  For this unit, a wide variety of visual and other resources would be useful: paintings featuring surrealist imagery; science fiction comics, stories and illustrations; science writing and illustrations presenting possible future habitats, structures, technology, lifestyles; current newspaper articles dealing with trends in world food production, conservation, recycling, housing, and biospheres.

  Motivation and Discussion

  What will the world be like in the year 3000? What visions of the future have you seen in science fiction stories, novels, films, comics? Which views seem more probable than others? Which visions seem pessimistic? utopian? What problems that we have today will need to be confronted in order for us to survive? What human qualities will we have to develop for survival? Encourage students to create a "Future Perfect?" centre – books, comics, illustrations, newspaper and magazine articles.

- **Fact-Finding (teacher guiding students)**

  - Viewing and Discussing a Futuristic Visual

    Look at and discuss a visual (painting, illustration) which depicts some aspect of life in the future. (The Ivan Eyre work accompanying this unit might be a good choice.) The Feldman art appreciation approach could be used (see Appendix F). In particular, have students note how lifeforms, structures, activities seem to be related to the habitat suggested in the visual. Would you like to live in this world? Why? If enough visuals are available, this activity could be done in small groups and the results of the discussions shared later as a whole class.

– Drawings Using Guided Imagery

Using science fiction stories and novels as resources (see Resources section at the beginning of unit for suggestions), read short vividly-described passages as motivation for imaginative drawing – to be done in students' idea journals. The passages might focus on such things as futuristic landscape/ cityscape, technology, transportation, human appearance, creatures of the future. Encourage students to share their drawings afterwards, in small groups or as a class.

– Collecting Ideas in Students' Idea Journals

Written notes and visual ideas (sketches, photos, photocopies) on futuristic topics in general should be collected by the students in their idea journals.

– Division of Class into Small Groups

The class will be divided into small groups, between 4-6 students in each one. Each group will be responsible for exploring one of the following "Future Perfect" topics.

- Work and Play
- Clothing
- Architecture
- Transportation and Communication
- Lifeforms

- **Statement of the Problem (teacher)**

Draw, construct, perform or create a visual statement about part or all of your group's "Future Perfect" world. Consider using the following approaches or media: drawing, painting, sculpture, assemblage, diorama, fabric construction, dramatization, video.

- **Definition of the Solution (discussion groups with teacher guidance)**

  To help guide the problem-solving process, sample questions for student groups to consider – some of a general nature, some topic-specific – have been included.

- **General Questions (for all to answer)**

What is the world like in the year 3000?

What is the quality of air and water at this time?
Have the forces of gravity and magnetic polarity changed?
What is the condition of the ozone layer?
What are the sources of food for the world's population?
How is the world organized? What governments exist?
Has the world's population changed?
What is the relationship between populated and "green" spaces?
What natural resources remain?

- **Topic-Specific Questions (for individual groups)**

Work and Play

Describe work, education, recreation and entertainment, sports and vacations in your future perfect world.

- What do people do all day? Who works? Will it be necessary to work? What do people need to learn? How much free time is available? What do people do for fun?
- What new technology is available for work, learning, entertainment, sports?
- Where do these activities take place? Are they done individually or in groups? Are group activities (sports, concerts) necessary? possible? What alternatives might there be to theatres, arenas?
- Do people take vacations, travel, visit other people?
- Will the arts be the same as today's, or different? Why will people create things?

Clothing

Describe clothing, fashion, body adornment, uniforms in your future perfect world.

- How have evolution and other factors changed the human body? Consider size, proportion, form. Are there hands, legs, arms, feet, eyes? If so, what do they look like?
- What are the climatic and atmospheric conditions?
- Consider outdoor and indoor situations.
- What materials are available?
- What functions must the clothing serve? Consider protection, decoration, storage, transportation, identification, etc.
- Are there clothing restrictions? Consider number of outfits, size, style.
- What technologies are available? Which ones might be incorporated into clothing?

Architecture

What architectural structures will contribute to your future perfect world?

- Which factors, discussed in the General Questions, will be most important in determining the nature of the structures in your world? Consider climatic conditions, requirements of plants and animals, population density, waste management, raw materials available.
- What kinds of spaces will be needed? public? private? shared? for homes? work? leisure? recreation? entertainment? indoor? outdoor?
- Will designed spaces encourage co-operative living? ensure the privacy of the individual?
- What technologies and building materials could be used in the structures you design?
- How will architecture in the year 3000 differ from today's architecture?

Transportation and Communication

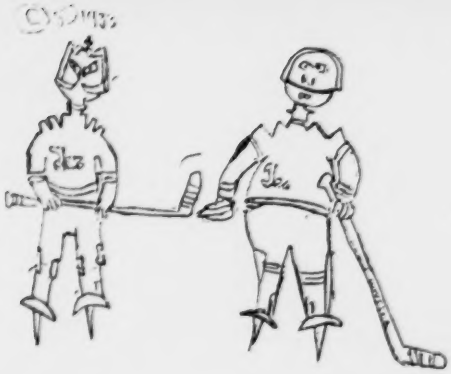
Describe the forms of transportation and communication that you visualize in your future perfect world.

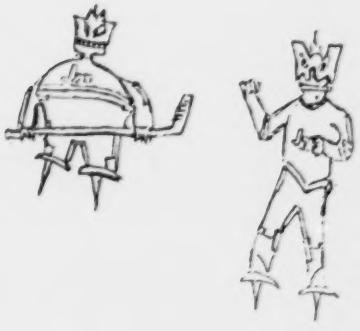
- Will there be a need for transportation in the year 3000? Could something take its place?
- What forms of transportation could exist in your future perfect world?
- How will transportation systems be designed to meet the needs of the population? Will it be public? private? How will people gain access to it? How will transportation systems be organized? How much choice will people have over transportation?
- What functional transportation might be required? garbage? shipping?
- What energy or fuel source would be required?
- How might transportation be affected by changes in gravity, air quality, climate?
- What methods of communication would be used in your future perfect world? What technologies could be used?

Lifeforms

Describe the human, animal and plant life that exists in your future perfect world.

- What major changes have occurred in climatic conditions? land and water? natural resources? Is there oxygen?
- What human adaptations have developed to accommodate these changes? Has there been a change in physical appearance? What are human physical needs now? What are human "wants" now?
- How have plants evolved to adapt to climatic/land/water conditons? Are plants a food source or do they have a different function (e.g., shelter, waste recycling)? How, specifically, have plants changed?
- Do animals still exist as we know them today? What mutations/adaptations have occurred? How do humans use or relate to animals? Do we still have pets? Can we communicate with animal life?
- What does the "landscape" look like now? What structures and lifeforms are part of it?





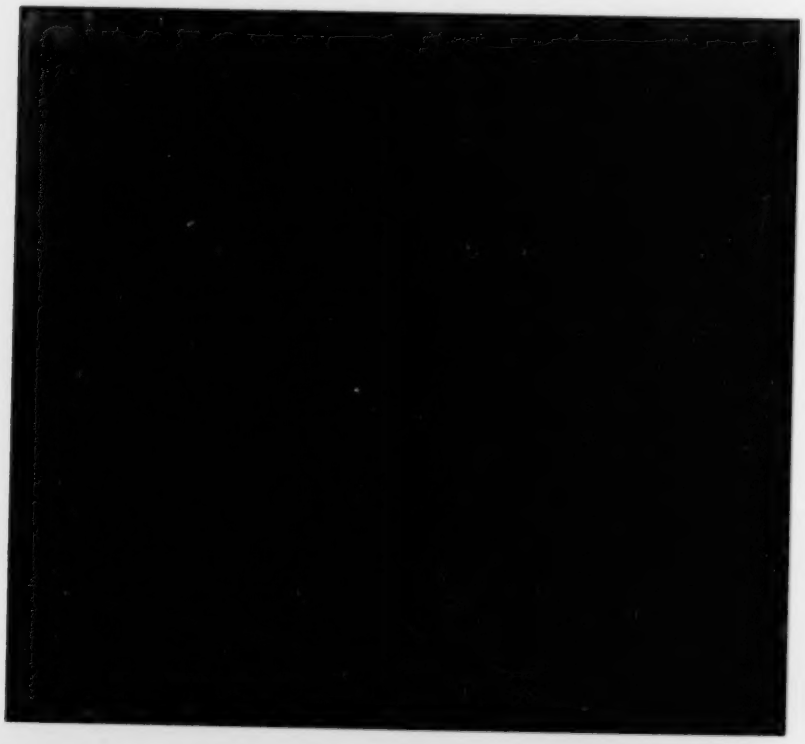
- Make **sketches and notes** in your idea journal exploring ways of making a visual statement about your topic. Discuss your ideas with those of other members in your group. Can some ideas be combined?

- Create your group's **final visual statement.** Does it reflect the group's thoughts on the discussion questions above? What medium or mode of presentation will present your ideas most effectively?

- **Critique/Evaluation**

Evaluate idea journals to determine individual's contributions to the group project, e.g., sketches, notes, collections of materials.

Display and view all the finished works together as a class. Have members of each group talk about their work – remember to include the results of the preliminary discussions and the process of problem solving as documented in idea journals. Did any of the groups have similar visions of what a future perfect world would be like?

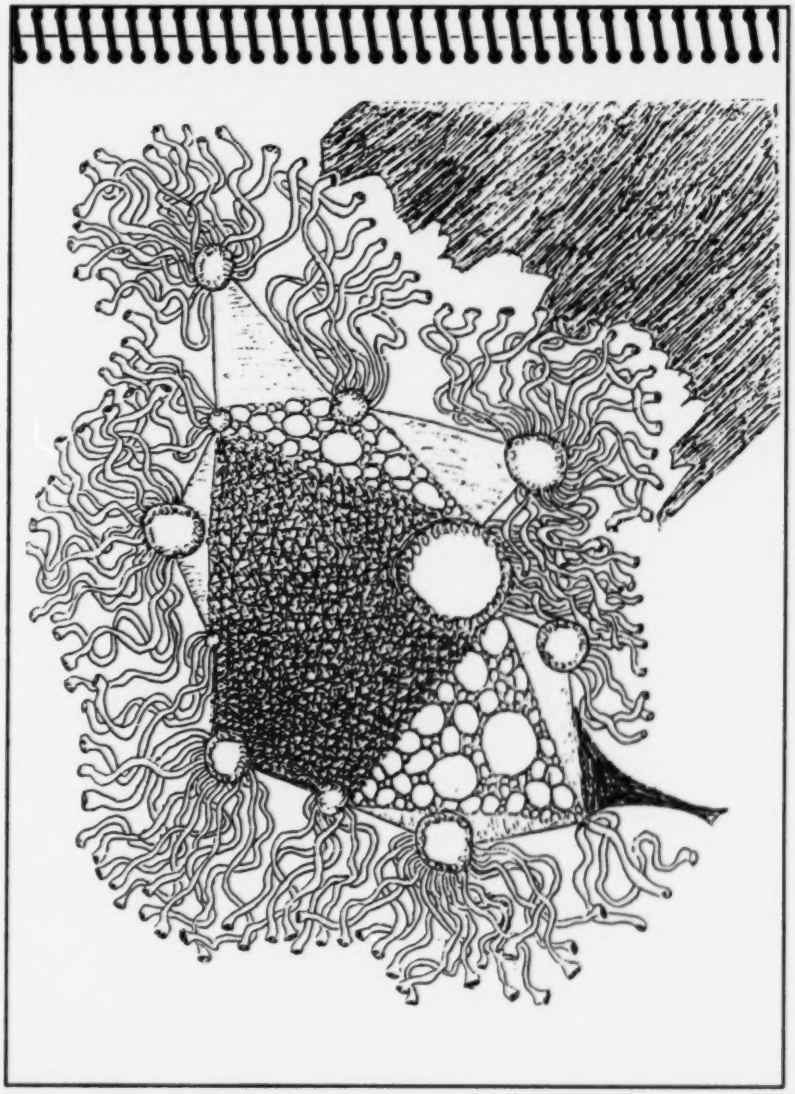


Brent Dreyer,
Pinawa Secondary School

BEST COPY AVAILABLE

Alternative Solutions and Extensions

- stage an exhibition/performance of your "Future Perfect" world for other students, staff, parents. Include idea journals and other preliminary work and provide "guides" for the show.
- view and discuss a science fiction movie and pay particular attention to those areas explored in this unit (clothing, architecture, transportation, lifeforms, etc.)
- design and illustrate or construct a specific room, vehicle, outfit to be used by a descendent of yours in the year 3000.



Paddy Farr,
Pinawa Secondary School

Passage from Arthur C. Clarke's short story "Jupiter Five", from *Reach for Tomorrow*. N.Y., Ballantine Books, 1963. pp. 141-43.

We discovered the art gallery on the fourth day. That was the only name for it; there was no mistaking its purpose. When Groves and Searle, who had been doing rapid sweeps over the southern hemisphere, reported the discovery we decided to concentrate all our forces there. For, as somebody or other has said, the art of a people reveals its soul, and here we might find the key to Culture X.

The building was huge, even by the standards of this giant race. Like all the other structures on Five, it was made of metal, yet there was nothing cold or mechanical about it. The topmost peak climbed half way to the remote roof of the world, and from a distance—before the details were visible—the building looked not unlike a Gothic cathedral. Misled by this chance resemblance, some later writers have called it a temple; but we have never found any trace of what might be called a religion among the Jovians. Yet there seems something appropriate about the name "The Temple of Art," and it's stuck so thoroughly that no one can change it now.

It has been estimated that there are between ten and twenty million individual exhibits in this single building—the harvest garnered during the whole history of a race that may have been much older than Man. And it was here that I found a small, circular room which at first sight seemed to be no more than the meeting place of six radiating corridors. I was by myself (and thus, I'm afraid, disobeying the Professor's orders) and taking what I thought would be a short-cut back to my companions. The dark walls were drifting silently past me as I glided along, the light of my torch dancing over the ceiling ahead. It was covered with deeply cut lettering, and I was so busy looking for familiar character groupings that for some time I paid no attention to the chamber's floor. Then I saw the statue and focused my beam upon it.

The moment when one first meets a great work of art has an impact that can never again be recaptured. In this case the subject matter made the effect all the more overwhelming. I was the first man ever to know what the Jovians had looked like, for here, carved with superb skill and authority, was one obviously modeled from life.

The slender, reptilian head was looking straight toward me, the sightless eyes staring into mine. Two of the hands were clasped upon the breast as if in resignation; the other two were holding an instrument whose purpose is still unknown. The long, powerful tail—which, like a kangaroo's, probably balanced the rest of the body—was stretched out along the ground, adding to the impression of rest or repose.

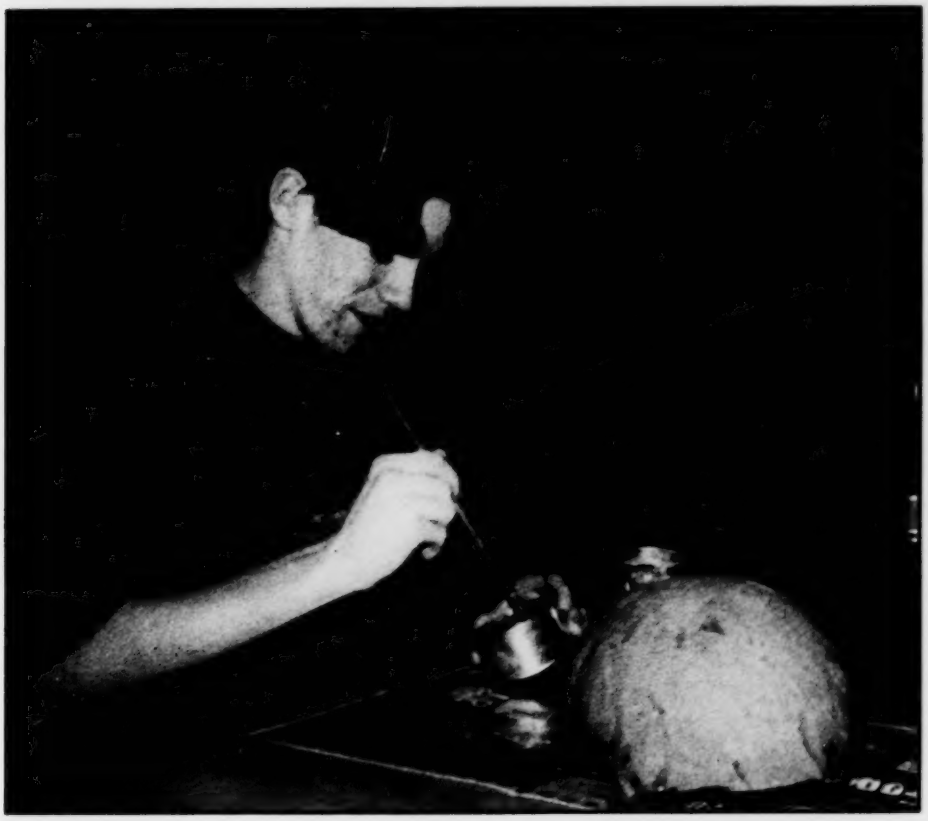
There was nothing human about the face or the body. There were, for example, no nostrils—only gill-like openings in the neck. Yet the figure moved me profoundly; the artist had spanned the barriers of time and culture in a way I should never have believed possible. "Not human—but humane" was the verdict Professor Forster gave. There were many things we could not have shared with the builders of this world, but all that was really important we would have felt in common.

Just as one can read emotions in the alien but familiar face of a dog or a horse, so it seemed that I knew the feelings of the being confronting me. Here was wisdom and authority—the calm, confident power that is shown, for example, in Bellini's famous portrait of the Doge Loredano. Yet there was sadness also—the sadness of a race which had made some stupendous effort, and made it in vain.

We still do not know why this single statue is the only representation the Jovians have ever made of themselves in their art. One would hardly expect to find taboos of this nature among such an advanced race; perhaps we will know the answer when we have deciphered the writing carved on the chamber walls.

Yet I am already certain of the statue's purpose. It was set here to bridge time and to greet whatever beings might one day stand in the footsteps of its makers. That, perhaps, is why they shaped it so much smaller than life. Even then they must have guessed that the future belonged to Earth or Venus, and hence to beings whom they would have dwarfed. They knew that size could be a barrier as well as time.

Appendices



A student at Hedges Junior High School adds details to a mask.

Appendix A: Resources: Visuals

Approved Resources

Art Image Kits, Grades 1-6

GRADE ONE

1.1 Pellan, Alfred, *Girl with the Blue Dress*
1.2 Cassatt, Mary, *Margot...*
1.3 Teles, Martha, *The Gift*
1.4 Goya, Francisco, *Don Manuel Osorio Manrique...*
1.5 Dumouchel, Albert, *The Horrible Snow Cat*
1.6 Peruvian, Nazca, *Mummy's Poncho*
1.7 Currier & Ives, *The Little Pets*
1.8 Gérôme, Jean-Léon, *Tiger and Cubs*
1.9 Pellan, Alfred, *Basket of Strawberries*
1.10 MacDonald, James E. H., *The Tangled Garden*
1.11 Guité, Claude, *Exterior Mural, Montreal*
1.12 Monet, Claude, *Bridge over a Pool of Water Lilies*
1.13 Dubuffet, Jean, *Snack for two*
1.14 Eegyvudluk, Ragee, *Cape Dorset Series....*
1.15 Colville, Alexander, *Child and Dog*
1.16 David, Gérard, *The Annunciation...*
1.17 Picasso, Pablo, *Night Fishing at Antibes*
1.18 Klee, Paul, *Around the Fish*
1.19 Gauguin, Paul, *Still Life with Three Puppies*
1.20 Shah-Nameh, *Zahak is told his fate*
1.21 Gagnon, Clarence, *Près de la Baie Saint-Paul*
1.22 Tanobe, Miyuki, *Inside the Sugar-Shack*
1.23 Krieghoff, Cornelius, *Sleigh Race across the Ice*
1.24 Egyptian, *The Fields of the Blest*
1.25 Noland, Kenneth, *Song*
1.26 Klee, Paul, *Red Balloon*
1.27 Molinari, Guido, *Structure*

GRADE THREE

3.1 Brymner, William, *Two Girls Reading*
3.2 Hamel, Théophile, *Flore and Olympe Chauveau*
3.3 Scott, Louise, *Two blue balloons, one grey*
3.4 Bourassa, Napoléon, *The Little Fishermen*
3.5 Greek, *Marriage...*
3.6 Chinese, *Horse*
3.7 Degas, Edgar, *Race Horses*
3.8 Lippi, Filippino, *The Triumph of Mordecai*
3.9 Fortin, M.A., *Landscape, Sainte-Rose*
3.10 Thomson, Tom, *The Jack Pine*
3.11 Faucher, J.C., *Montreal street scene*
3.12 Rousseau, Henri, *Exotic Landscape*
3.13 Kane, Paul, *Caw-Wacham*
3.14 Renoir, P.A., *Madame Charpentier...*
3.15 Tissot, James, *October*
3.16 Rembrandt, Van Rijn, *The Toilet of Bathsheba*
3.17 Manet, Édouard, *Boating*
3.18 Masson, Henri, *Hockey*
3.19 Bonnard, Pierre, *The Breakfast Room*
3.20 Wang Hui, *The K'ang-hsi Emperor's Second Tour...*
3.21 de Witte, Emmanuel, *Woman at a Harpsichord*
3.22 Maes, Nicolas, *Adoration of the Shepherds*
3.23 Monet, Claude, *Terrace at Sainte-Adresse*
3.24 Bolduc, Blanche, *Cornhusking*
3.25 Miro, Juan, *Hirondelle/Amour*
3.26 Michaux, Henri, *Untitled*
3.27 Bush, Jack, *Zig-Zag*

GRADE TWO

2.1 Franchère, Joseph C., *Kettle of Soap*
2.2 Gauguin, Paul, *la Orana Maria*
2.3 David, Gérard, *The Rest on the Flight into Egypt*
2.4 Cassatt, Mary, *Young Mother Sewing*
2.5 Soroseelutu, Ashoona, *Cape Dorset Series...*
2.6 Van Dongen, Kees, *Parakeet*
2.7 Indian, Mughal, *Great Hornbill*
2.8 Dallaire, Jean, *Birdy*
2.9 Rousseau, Denis, *Apples Trees...*
2.10 Jackson, Alexander Y., *The Red Maple*
2.11 Vlaminck, Maurice de, *The Locks at Bougival*
2.12 Kandinsky, Wassily, *Blue Mountain No. 84*
2.13 Tanobe, Miyuki, *Monday, Washing-day*
2.14 Indian, Mughal, *Khamsa: Five poems*
2.15 Lemieux, Jean-Paul, *Le pique-nique*
2.16 Hopper, Edward, *Tables for Ladies*
2.17 Peruvian, Nazca, *Mummy Mantle Fragment*
2.18 Antoine Dumas, *Grocery Store Literature*
2.19 Krieghoff, Cornelius, *Indian Family in the Forest*
2.20 Lemonde, Serge, *Hippopotamus*
2.21 Chinese, Ming Dynasty, *Profile Dragon*
2.22 Villeneuve, Arthur, *Blueberry Picking*
2.23 Van Cleve, Joos, *The Annunciation*
2.24 Chagall, Marc, *Birthday*
2.25 Kandinsky, Wassily, *Several circles No. 323*
2.26 Stella, Frank, *Darabjerd III*
2.27 Juneau, Denis, *Coloured Mobiles*

GRADE FOUR

4.1 Snow, Michael, *Mixed Feelings*
4.2 Lippi, Fra Filippo, *Portrait of a Man and Woman*
4.3 Fragonard, Jean-Honoré, *The Love Letter*
4.4 Dumouchel, Albert, *Heartbreak Song*
4.5 Palardy, Jean, *Potato Picking*
4.6 Robinson, Albert, *Haytime Near Knowlton*
4.7 Pissarro, Camille, *Hay Harvest at Eragny*
4.8 Bruegel, Pieter the Elder, *The Harvesters*
4.9 Amerindian, *Frontal of Headdress*
4.10 African, *Initiation Mask*
4.11 Amerindian, *Ceremonial Headdress*
4.12 Melanesian, Malanggan, *Helmet Mask*
4.13 Memling, Hans, *Portrait of a Man*
4.14 Chardin, J.B.S., *The Nursemaid*
4.15 Rousseau, Henri, *The Sleeping Gypsy*
4.16 Jordaens, Jacob, *As the Old Sing...*
4.17 Dumas, Antoine, *The Racers*
4.18 Roberts, Goodridge, *View from the Studio...*
4.19 Cockburn, J.P., *The Cone of Montmorency...*
4.20 Curnoe, Greg, *The Camouflaged piano...*
4.21 Derain, André, *London Bridge*
4.22 Lemieux, Jean-Paul, *La noce de Juin*
4.23 Giotto, *The Epiphany*
4.24 Van Gogh, Vincent, *Iris*
4.25 Vasarely, Victor, *Zett*
4.26 Francis, Sam, *Untitled*
4.27 Riopelle, Jean-Paul, *Untitled*
4.28 to 4.33 Enlarged and Juxtaposed Details

BEST COPY AVAILABLE

Art Image Kits Grades 1-6 (Cont)

GRADE FIVE

5.1 Egyptian, Fayum, *Portrait of a Man*
5.2 Tintoretto, *Portrait of a member of the Foscari...*
5.3 Hind, William, *Self-Portrait*
5.4 Suzor Côté, M.A., *Portrait of François Taillon*
5.5 Carr, Emily, *Indian War Canoe*
5.6 Derain, André, *Fishing Boats, Collioure*
5.7 Hébert, Adrien, *The port of Montreal*
5.8 Homer, Winslow, *The Gulf Stream*
5.9 Suzor-Côté, M.A., *Sunset on the Nicolet River*
5.10 Canadian School, *The Montmorency River*
5.11 Brueghel, Pieter the Younger, *Expulsion...*
5.12 Dubois, Marius, *Saint Michel*
5.13 Faucher, Jean-Charles, *Schoolyard*
5.14 Pellan, Alfred, *Young Actor*
5.15 De La Tour, George, *The Fortune Teller*
5.16 Roy-Audy, J.B., *Portrait of a Lady...*
5.17 Picasso, Pablo, *Three Musicians*
5.18 Schaefer, Carl, *Ontario Farm House*
5.19 Surrey, Philip, *Boulevard in the Rain*
5.20 Matisse, Henri, *The Red Studio*
5.21 Légaré, Joseph, *The Burning of the Saint-Jean...*
5.22 Harris, Lawren , *Return from Church*
5.23 Bellefleur, Léon, *Fish in the City*
5.24 Mantegna, Andrea, *The Adoration...*
5.25 Dewasne, Jean, *Opera-Hot*
5.26 Jenkins, Paul, *Phenomena Cats Paw Reach*
5.27 Dumouchel, Albert, *Hurray for Saint-Jean*
5.28 to 5.33 Enlarged and Juxtaposed Details

GRADE SIX

6.1 Egyptian, *Presentation of the Cup*
6.2 Lichtenstein, Roy, *Stepping Out*
6.3 French, Tapestry, *Couple Training a Falcon*
6.4 Indian, *Civa and Parvati*
6.5 Tanobe, Miyuki, *Queen of the Neighbourhood*
6.6 Murray, John, *View, Notre-Dame Street...*
6.7 Pissarro, Camille, *The Boulevard Montmartre...*
6.8 Feininger, Lyonel, *Yellow Street II*
6.9 Hébert, Adrien, *Hyman's Tobacco Shop*
6.10 Fortin, M.A., *Crépuscule à Saint-Tite-des-Caps*
6.11 Pellan,Alfred, *Mauve Garden*
6.12 Van Gogh, Vincent, *The Starry Night*
6.13 Kane, Paul, *Blackfoot Chief and Subordinates*
6.14 Mexican, *Figure of an Old Man*
6.15 Segal, George, *Girl in Doorway*
6.16 Assyrian, *Eagle-Headed Winged Genie...*
6.17 Ghirlandajo, Domenico, *Francesco Sassetti...*
6.18 Matisse, Henri, *Woman at a Window*
6.19 Guardi, Francesco, *Storm at Sea*
6.20 Raphaël, William, *Behind the Bonsecours Market*
6.21 Surrey, Philip, *Twilight*
6.22 Lemieux Jean-Paul, *Le temps d'hiver*
6.23 Bosch, Jérôme, *The Adoration of the Magi*
6.24 Hokusai, *The Yoshitsune Horse-Washing...*
6.25 Delaunay, Sonia, *No. 123-A*
6.26 Mondrian, Piet, *Broadway Boogie-Woogie*
6.27 Borduas, Paul-Émile,*Chant de fête*
6.28 to 6.33 Enlarged and Juxtaposed Details

Art Image:The Big Kit

List of Prints

African	*Leopard*
Anshutz, Thomas	*Cabbages*
Avery, Milton	*White Rooster*
Awa Tsireh	*Green Corn Ceremony*
Babylonian	*Walking Lion*
Beaver, Fred	*Seminoles Preparing Food*
Bierstadt, Albert	*Merced River, Yosemite Valley*
Bignham, George Caleb	*Boatmen on the Missouri*
Botero, Fernando	*Dancing in Colombia*
Botticelli, Alessandro	*Primavera*
Calder, Alexander	*Cow*
Caravaggio, Michelangelo	*The Cardsharps*
Cave of Lascaux	*Black Cow*
Cézanne, Paul	*The Card Players*
Chagall, Marc	*Then the daughter of the Pharaoh*
Cheyenne	*Elk Robe*
Cole, Thomas	*The Titan's Goblet*
Copley, John Singleton	*Boy with a Squirrel*
Cretan	*Bull Dance*
Curry, John Steuart	*The Oklahoma Land Rush*
Cuyp, Aelbert	*Children and a Cow*
Degas, Edgar	*Little Fourteen-Year-Old Dancer*
Dubuffet, Jean	*The Cow with the Subtile Nose*
Egyptian	*Funerary model of man plowing...*
Ensor, James	*Masks Confronting Death*
Frykholm, Steve	*Sweet Corn Festival*
Glackens, William J.	*Hammerstein's Roof Garden*
Gontcharova, Natalie	*City Square*
Hassam, Childe	*Winter in Union Square*
Heade, Martin Johnson	*The Coming Storm*
Hicks, Edward	*The Peaceable Kingdom*
Homer, Winslow	*The Cotton Pickers*
Inness, George	*The Home at Monclair*
Kabotie, Fred	*The Delight Makers*
Kensett, John Frederick	*Sunset on the Sea*

BEST COPY AVAILABLE

Art Image:The Big Kit (Cont)

Klimt, Gustav	*Portrait of Mada Primavesi*
Kooning, Willem de	*Woman and Bicycle*
Little Chief	*Sun Dance Encampment*
Louis, Morris	*Alpha-Pi*
Magritte, René	*The Empire of Light, II*
Marisol (Escobar)	*Self-Portrait Looking...*
Motherwell, Robert	*Elegy to the Spanish Republic, 108*
Munch, Edvard	*The Storm*
Nevelson, Louise	*Sky Cathedral: Southern Mountain*
Northern Italian	*David Playing the Harp*
O'keeffe, Georgia	*Black Iris*
Oldenburg, Claes	*Two Cheeseburgers...*
Picasso, Pablo	*Baboon and Young*
Pippin, Horace	*Domino Players*
Pollock, Jackson	*Autumn Rhythm*
Prendergast, Maurice	*Festival, Venice*
Rothko, Mark	*Untitled (No 13)*
Shah-Nameh	*Bahram Gur Slays the Rhino-Wolf*
Shahn, Ben	*Handball*
Shahn, Ben	*Liberation*
Siqueiros, David Alfaro	*Echo of a Scream*
Sosen, Mori	*Japanese Macaques, detail*
Stewart, Julius L.	*The Hunt Ball*
Stubbs, George	*Haymakers*
Tamayo, Rufino	*Animals*
Tapestry	*The Unicorn in Captivity*
Thiebaud, Wayne	*Football Player*
Tooker, George	*Government Bureau*
Utamaro, Kitagawa	*Women Playing the Shell Game*
Velasquez, Diego	*Las Meninas*
Vermeer, Johannes	*Maler im Atelier*
Vinci, Leonardo da	*Ultima Cena*
Warhol, Andy	*Self-Portrait*
Whistler, James A. McNeill	*Nocturne in Black and Gold...*
Wyeth, Andrew	*A Crow Flew By*

Additional Resources

Art Image: Art First Nations 1 and 2

Unit 1: Southwest

Module 1 – Innovation – David Johns, Navajo, pastel
– Tradition – Mary Taylor, Navajo, weaving
Module 2 – Innovation – Jesse Monongye, Navajo/Hopi, pendant
– Tradition – Anonymous Salado, earrings

Unit 2: Arctic

Module 1 – Innovation – Kenojuak, Inuit, drawing
– Tradition – Innukjuakjuk, Inuit, stone-cut print
Module 2 – Innovation – Jessie Oonark, Inuit, wall hanging
– Tradition – Anonymous, Dorset, ivory carving

Unit 3: Eastern Woodlands

Module 1 – Innovation – Phillip Young, Micmac, silkscreen print
– Tradition – Anonymous, Penobscot, birchbark box
Module 2 – Innovation – Norval Morrisseau, Ojibway, painting
– Tradition – Norval Morrisseau, Ojibway, painting

Unit 4: Plains

Module 1 – Innovation – Sarain Stump, Shoshone, relief wall hanging
– Tradition – Anonymous, Sioux, pipebowl
Module 2 – Innovation – Joane Cardinal-Schubert, Piegan, painting
– Tradition – Anonymous, Pawnee, headdress

Unit 5: Northwest Coast

Module 1 – Innovation – Art Thompson, Nu Chal Nuth (Nootka), mask
– Tradition – Anonymous, Nu Chal Nuth (Nootka), adze
Module 2 – Innovation – Linda/Dempsey Bob, Tlingit, button blanket
– Tradition – Anonymous, Tlingit, decorated tunic

Appendix B: Resources: Books, Magazines, Films, Videos

Approved Texts

Chapman, L. (1992). *Art Images and Ideas.* Worcester MA: Davis.

Chapman, L. (1992). *A World of Images.* Worcester MA: Davis.

Recommended Texts

Roukes, N. (1982). *Art Synectics.* Calgary AB: Juniro Arts Publications.

AND/OR

Roukes, N. (1988). *Design Synectics.* Worcester MA: Davis.

Recommended Teacher Resources

Edwards, B. (1986). *Drawing on the Artist Within.* New York: Simon & Schuster.

Edwards, B. (1979). *Drawing on the Right Side of the Brain.* Los Angeles: J.P. Tarcher.

Gilbert, R. (1992). *Living with Art* (3rd ed.). N.Y.: McGraw-Hill.

Henley, D.R. (1992). *Exceptional Children, Exceptional Art.* Worcester MA: Davis.

Lauer, D. (1990). *Design Basics* (3rd ed.). New York: Holt, Rinehart and Winston.

Livesley, J. et al (1990). *Meet the Media.* Toronto: Globe/Modern Curriculum Press.

Resources for Individual Units

Art Basics:

To See or Not to See: Perception I
I Spy with My Inner Eye: Perception II
It's a Bird, It's a Plane...: Creativity I
Ah Ha!: Creativity II
That's Art!: Art Appreciation

Books and Magazines

Canaday, J. (1980). *What is Art? An Introduction to Painting, Sculpture and Architecture.* New York: Alfred A. Knopf.

Janson, H.W and A.F Janson (1992). *History of Art For Young People.* New York: Harry N. Abrams.

McKim, R.H. (1972). *Experiences in Visual Thinking.* Monterey, CA: Brooks/Cole.

Reid, D. (1988). *A Concise History of Canadian Painting* (2nd ed.). Toronto ON: Oxford University Press.

Sproccati, S. (1991). *Guide to Art.* New York: Harry N. Abrams.

Wallas, G. (1926). Stages in the Creative Process. I.A. Rothberg and C.R. Hausman (eds). *The Creative Question.* Durham NC: Duke University Press.

Films and Videos

Art and Perception. Film # 0238, 17 min.

The Art of Seeing. Film # 2673, 10 min.

Art: What is It? Why is It? Film # 1740, 30 min.

Discovering Composition in Art. Film # 1391, 15 min.

Elements of Design: Shape. Film # 2669, 10 min.

Is It Beautiful? Film # 1406, 15 min.

Marsha Whiddon (1985). VHS #8294, 13 min.

Available from the Instructional Resources Branch, Manitoba Education and Training.

Who Am I?:An Exploration of Self

Books and Magazines

Edwards, B. (1986). *Drawing on the Artist Within.* New York: Simon & Schuster.

Edwards, B. (1979). *Drawing on the Right Side of the Brain.* Los Angeles: J.P. Tarcher.

Wilson, B., A. Hurwitz and M. Wilson (1987). *Teaching Drawing from Art.* Worcester MA: Davis.

Films and Videos

Esther Warkov: A Spy in the House. Instructional Resources Branch, Manitoba Education and Training. Film # 4098, VHS # 8294, 13 min.

Inside Out:The Natural and Built Environment

Books and Magazines

Roukes, N. (1982). *Art Synectics.* Calgary AB: Juniro Arts Publications.

Roukes, N. (1988). *Design Synectics.* Worcester MA: Davis.

Enright, M. Now You See It, Now You Don't: The Legendary Art of Christo. *Border Crossings.* Winter 1992, 31-37.

School Arts (Habitat: Environment). Oct. 1992.

Van der Marck, J. Blue/Yellow Diptych (Christo). *Art in America.* Mar. 1992, 100-105.

Walsh, M. Aerial Apparent: The Recent Work of Eleanor Bond. *Border Crossings.* June, 1988, 12-18.

Films and Videos

Don Proch: The Spirit of Asessippi (1984). Film # 1605, VHS # 8232, 28 min. (primary resource)

Aganetha Dyck: Refuse and Refuse Disposal in Art. VHS # 8264, 14 min.

Keith Oliver: Realism in Art. VHS # 7478, 13 min.

Mike Olito: Performance Art. VHS # 7492, 15 min.

Available from the Instructional Resources Branch, Manitoba Education and Training.

Touch the Earth: Ceramics

Books and Magazines

Ball, F.C. and J. Lovoos, (1965). *Making Pottery Without a Wheel.* New York: Van Nostrand Reinhold.

Nelson, G.C. (1971). *Ceramics: A Potter's Handbook.* New York: Holt, Rinehart and Winston.

Nigrosh, L.I. (1986). *Clayworks: Form and Idea in Ceramic Design.* Worcester MA: Davis.

Nigrosh, L.I. (1992). *Sculpting Clay.* Worcester MA: Davis.

Roukes, N. (1982). *Art Synectics.* Calgary AB: Juniro Arts.

Roukes, N. (1988). *Design Synectics.* Worcester MA: Davis.

Speight, C.F. (1983). *Hands In Clay.* Palo Alto CA: Mayfield.

Ceramics Monthly. Box 12448, Columbus, OH 43212.

Films and Videos

Clay (1966). Film # 0491, 15 min.

Earthware (1976). Film # 0741, 15 min.

Etienne Gaboury (1985). VHS # 8266, 15 min.

I Don't Have to Work That Big: Joe Fafard (1974). Film # 2290 27 min.

Jody Van Sewell (1987). Film # VT-1306, VHS # 7509, 12 min.

Karen Dahl (1987). Film # VT-1310, VHS # 7484, 11 min.

Robert Flynn (1987). Film # VT-1309, VHS # 7484, 13 min.

Kathy Koop (1988). Film # VT-1724, VHS # 8693, 14 min.

Shapes of Clay (1975). Film # VT-0430, VHS # 6969, 15 min.

Kevin Stafford (1988). Film # 1725, VHS # 8700, 15 min.

Available from the Instructional Resources Branch, Manitoba Education and Training.

About Face: Maskmaking

Books and Magazines

Bawden, J. (1990). *The Art and Craft of Papier-Mâché*. New York: Grove Weidenfeld.

Bruggmann, M. and P.R. Gerber (1989). *Indians of the Northwest Coast*. New York: Facts on File.

Mather, C. (1990). *Native America: Arts, Traditions and Celebrations*. New York: Clarkson Potter.

McGraw, S. (1990). *Papier-Mâché Today*. Toronto ON: Firefly Books.

Roukes, N. (1982). *Art Synectics*. Calgary AB: Juniro Arts Publications.

Roukes, N. (1988). *Design Synectics*. Worcester MA: Davis.

Sivin, C. (1986). *Maskmaking*. Worcester MA: Davis.

Films and Videos

Don Proch: The Spirit of Asessippi (1984). Film # 1605, VHS #8232, 28 min.

Mike Olito: Performance Art (1987). VHS # 7492, 15 min.

Available from the Instructional Resources Branch, Manitoba Education and Training.

Books and Magazines

Livesley, J. et al (1990). *Meet the Media.* Toronto ON: Globe/Modern Curriculum Press.

Lauer, D. (1990). *Design Basics* (3rd ed.). New York: Holt, Rinehart and Winston.

Media Literacy Resource Guide (1989). Toronto ON: Ontario Department of Education.

Roukes, N. (1982). *Art Synectics.* Calgary AB: Juniro Arts Publications.

Roukes, N. (1988). *Design Synectics.* Worcester MA: Davis.

Selz, P. (1981). *Art in Our Times: A Pictorial History 1890-1980.* New York: Harcourt Brace Jovanovich.

Films and Videos

Richard Condie (1985). Film # VT-1186, VHS # 8254, 12 min.

Dale Cummings (1985). Film # VT-1186, VHS # 8254, 12 min.

Steve Jackson (1985). Film # VT-1186, VHS # 8270, 13 min.

Available from the Instructional Resources Branch, Manitoba Education and Training.

Have I Ever Lied to You Before? # 113C-0176-046, 17 min.

Media and Society: Advertising and Consumerism. #113C-0189-120, 56 min.

Mirror, Mirror. # 113C-183-004, 25 min.

Available through the National Film Board.

Books and Magazines

Brommer, G.E. (1977). *Landscapes*. Worcester MA: Davis.

Fearing, et al, (1979). *The Creative Eye* (Vol. 2). Austin TX: W.S. Benson and Co.

Goldstein, N. (1986). *A Drawing Handbook: Themes, Tools and Techniques*. Englewood Cliffs NJ: Prentice Hall.

Harris, N. (1974). *Form and Texture: A Photographic Portfolio*. New York: Van Nostrand.

Leslie, C.W. (1987). *Nature Drawing: A Tool for Learning*. New York: Prentice Hall.

MacGregor, R.N. et al (1987). *Canadian Art: Building a Heritage*. Scarborough ON: Prentice Hall.

Mellen, P. (1970). *The Group of Seven*. Toronto ON: McClelland and Stewart.

Films and Videos

Arthur Horsfall (1985). VHS # 8268, 15 min.

Definitions of Space (1983). Film # 4311, 30 min.

Don Proch: The Spirit of Asessippi (1984). Film # 1605, VHS #8232, 28 min.

George Buytendorp (1987). VHS # 7459, 14 min.

Landscape and Cityscape (1984). VHS # 8940, 29 min.

Les Brandt (1988). VHS # 8710, 15 min.

The Passionate Canadians: The Group of Seven (1977). Film # 4587, 57 min.

The Spirit Visible (1983). Film # 4350, 30 min.

Available from the Insstructional Resources Branch, Manitoba Education and Training.

Future Perfect?: What Will the World of the Future Be Like?

Books and Magazines

Bischoff, U. (1991). *Max Ernst, 1891-1976: Beyond Painting*. Cologne: Benedikt Taschen.

Chadwick, W. (1985). *Women Artists and the Surrealist Movement*. Boston: New York Graphic Society.

Wilson, S. (1991). *Surrealist Painting*. London: Phaidon.

Science fiction works by Monica Hughes, William Sleater, Arthur C. Clarke, Michael Crichton, and others.

Omni magazine or other science fiction publications.

Rio: Coming Together to Save the Earth. *Time*, June 1, 1992.

Summit to Save the Earth. *Time*, June 1, 1992.

Tomorrow's World. *Macleans*, Sept. 11, 1989.

Walsh, M. Aerial Apparent: The Recent Work of Eleanor Bond. *Border Crossings*. June 1988, 12-18.

Films and Videos

Eleanor Bond (1987). Instructional Resources Branch, Manitoba Education and Training. VHS # 7488, 13 min.

Appendix C: Art Evaluation Checklist

This checklist, to be completed by the student or teacher or both, can be used to evaluate student progress at the end of each unit. It includes criteria for evaluating the **IDEA JOURNAL** and the final product or **VISUAL STATEMENT.**

Student Evaluation Checklist

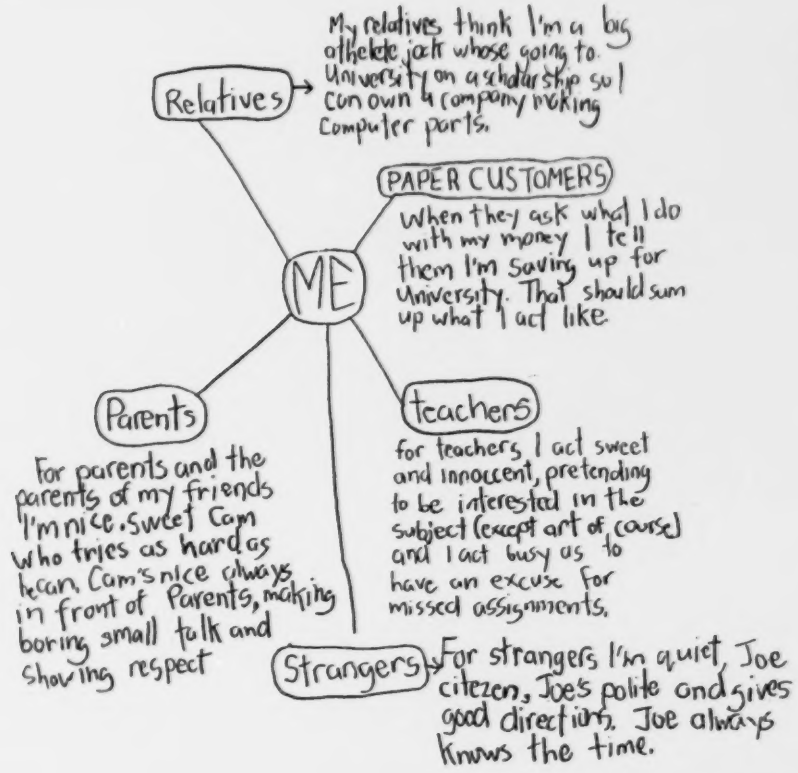
	Strong 5	4	3	2	Weak 1
Idea Journal					
Explores a range of ideas in both written and visual form					
Communicates ideas effectively					
Presents unique ideas, original approaches, is flexible					
Includes research from a variety of sources					
Collects relevant supplementary visual and written materials					
Is open to studying the work of others					
Understands historical and cultural influences on art					
Is able to critique works					
Final Visual Statement					
Media					
Has used appropriate media for idea					
Has learned to handle media confidently					
Design					
Shows an understanding of art elements and principles					
Can manipulate art elements in order to communicate idea					
Art History and Culture					
Is aware of the relationship between art and culture					
Shows evidence of having learned from other artists past and present					
Art Appreciation					
Is able to critique own and others' final visual statements					
Interest/Attitude					
Participates in discussions					
Accepts criticism					
Shows initiative, is a "self-starter"					
Work Habits					
Punctual					
Gives an all-out effort					
Works without disturbing others					
Can work independently outside of class					
Finishes work					

Appendix D: Inquiry Approach

See general characteristics of and specific techniques for the inquiry approach described in Appendix B in the Senior Art Guide (pp. 103-106). The following two strategies might also be useful when using an inquiry approach with students.

Webbing

Webbing can be used by individuals or groups to generate an overview of related ideas all linked by a common theme. The web can be viewed as a more organized form of brainstorming, a kind of planning which allows the student to see the theme and its secondary, and perhaps tertiary, topics in a holistic, integrated fashion. Any one – or more – of these topics might become the beginning point for student work. **Example**: In the Maskmaking unit, a personal inventory web might look something like this


ME
Relatives
My relatives think I'm a big athelete jock whose going to University on a scholarship so I can own a company making computer parts.
PAPER CUSTOMERS
When they ask what I do with my money I tell them I'm saving up for University. That should sum up what I act like
Parents
For parents and the parents of my friends I'm nice. sweet Cam who tries as hard as he can. Cam's nice always in front of Parents, making boring small talk and showing respect
teachers
for teachers I act sweet and innocent, pretending to be interested in the subject (except art of course) and I act busy as to have an excuse for missed assignments.
Strangers
For strangers I'm quiet, Joe citizen, Joe's polite and gives good directions. Joe always knows the time.

After developing the web, the student might start to develop one or more of these ideas into a visual statement.

Relabelling

Relabelling is a "synectic" strategy used to encourage a fresh or unusual way of looking at something, a way of "breaking away from objective reality." In art, it is a means of developing an unique and personal visual interpretation of what might be considered a commonplace subject. Starting with a concrete object, students brainstorm word associations for that object. They can stop at any point in the brainstorming process and link the original object with the last thought on the list. What visual images are suggested?

Example: Relabelling "shoe," for instance, might involve thinking about . . . walking . . . foot protection . . . leather . . . strap up . . . lace up . . . tie up . . . tongue . . . speak . . . can't speak. What images are suggested by "shoe"/"can't speak"?

① RELABEL = NOSE -
② MINIMUM 2 SKETCHES OF YOURSELF FROM A DIFFERENT POINT OF VIEW. FINISHED PRODUCT
NOSE - BLEED - CUT - FINGER - BODY - PARTS - TURKEY
PICKLE - TANGY - SPICE - CAJUN - MEXICO - HOT - FIRE
A PICKLE ON FIRE?!? WELL, CAN'T BE MUCH STRANGER THAN A TURKEY WITH A NOSE!
NOSE
PICKLE

Inquiry Approach

General Characteristics

The process of artistic inquiry begins when individuals question something in their own experience. Sometimes this questioning occurs simply because of experience, but it can be stimulated or encouraged. Teachers can structure students' learning in such a way that they will question or explore personal ideas, feelings, or experiences and relate these to expressive possibilities.

Once they begin to inquire, intrinsic interest allows students to learn through the discovery approach. Techniques used in the inquiry approach are part of a process to guide students from teacher-centred to student-centred learning. Attempts to expand ideas, to go beyond the obvious and to take responsibility for formulating and solving problems are important characteristics of this approach. In an article in **Learning** magazine on the role of ambiguity in teaching, Robert Samples states

> **It is important for students to be involved in both the definition and the solution of problems. Life will be frustrating and unrewarding for those who are prepared to solve only those problems that are formulated in advance by others.***

Although problem-solving does receive much emphasis in learning, and is an important skill, those students who can formulate their own questions and follow their own lines of inquiry will receive the most benefit. In the art program, where personal expression is valued, students should learn to identify and explore their own problems. Nevertheless, this is unlikely to happen without direction and encouragement. Specific techniques and processes can be developed in the classroom to assist students in learning to inquire.

Inquiry techniques work well with warmth and openness. Art students involved in a discovery process must feel free to combine

*Source: Robert Samples, "Are Your Assignments Clear and Precise? Too Bad." *Learning Magazine for Creative Thinking* (April/May 1984), p. 30.

new ideas, ask questions, share their thoughts and reactions, and express their ideas without excessive pressure from adults or peers. Ultimately, conditions that foster creativity also promote inquiry.

The inquiry approach is an indirect teaching method in which the teacher becomes a guide and facilitator for the students. Teachers must supply information and resources as students need and inquire about task-relevant information. Skills, concepts, and program content need to be taught, but in such a way as to facilitate learning by the student involved in the inquiry process, not for their own sake.

Techniques for the Inquiry Approach

The following techniques can be used by individuals or groups to find, stimulate, or elaborate on ideas in the development of the inquiry approach.

Attribute Listing – This technique involves breaking down concepts or ideas into component parts or specific characteristics. It allows for the development of new ideas through a change of focus. Many variations of each attribute could be suggested.

Example: Design – Lists of attributes or characteristics can be the stimulus for problem formulation. A student attribute list describing texture could include multiple dimensions: actual, visual, invented, natural, manufactured, simulated texture in drawing/painting, weaving, printmaking, sculpture, jewellery; psychological reactions to velvet, string, prickly textures; texture in food, clothing, interior decorating, and packaging.

Synectics – This is a form of creative thinking used to transform commonplace or familiar ideas or events into new and unusual structures. It employs unusual analogies, metaphors, and associations of idea and images.

Example: Art History – A student assignment might involve the selection of a well-known painting or sculpture from art history and updating a copy, e.g., changing a Group of Seven landscape to show the effects of "acid rain." Many different techniques are suggested by Roukes in *Art Synectics* or *Design Synectics*.

Forced Relationships – This technique relies on the creation of a relationship between two or more normally unrelated ideas as the starting point for generation of ideas.

Example: Students could be instructed to select two or more objects from a random list of objects or images and find a way to connect them. This relationship can be used as a basis for a visual image which shows that relationship. (See Magritte or Dali.)

Maximization – This procedure involves taking an idea and enlarging, multiplying, adding, increasing, or exaggerating it. It could involve taking the larger aspect of a given idea. Oldenburg, for example, uses small objects as monuments.

Example: The maximization of an idea might undergo an aggrandizement such as teardrop, pool, stream, waterfall, flood, ocean, tidal wave, and hurricane.

Minimization – The reverse of maximization, minimization is the process of looking for smaller components or aspects of a starting point. Making miniatures is an example.

Example: A reduction process might include steps such as teardrop, droplet, molecule, atom, and nucleus.

Appendix E: Elements and Principles of Art

Adapted from D. Lauer, *Design Basics*. See also L. Chapman, *Art Images and Ideas* (chapter 2) and L. Chapman, *A World of Images* (chapter 3), as well as R. Gilbert, *Living with Art* (chapters 4 and 5), for further discussions of the elements and principles of art. Included in brackets are a variety of examples (from the *Art Image* visuals) of each of the elements and principles of art.

Elements of Art

Line (1.13, 3.11, 4.24, 5.12)

Line can be defined artistically as a moving point. It is a record of action and is capable of infinite variety. Line can describe shapes, or imply edges, as when two shapes, colours, textures or values meet. It is basic to the structure of a composition.

Some characteristics of line

- Measure – length and width
- Type – straight, curved, jagged, angular
- Direction – horizontal, vertical, diagonal
- Character – happy, angry, sad, calm, graceful

Texture (1.10, 2.22, 3.9, 4.10, 5.16)

Texture is the surface quality of an object. It can be experienced through the sense of touch and/or sight. **Tactile** textures are those which can actually be felt through touch. **Visual** texture refers to the impression of texture created on a flat, smooth paint surface. It cannot be felt, but can be visually appreciated. Surface textures can be smooth, soft, rough, coarse, and bumpy.

Colour (1.9, 3.19, 4.16, 4.20, 4.21)

Colour may be viewed as either **light** or **pigment**. With respect to painting, for example, colour is considered in terms of pigment. As pigment, white is the absence of colour and black is the total of all colours combined. The reverse is the case with light. White is the total of all colours; black is the absence of colour.

Terms to know

- **Hue** – a name given to a colour of the spectrum, e.g., orange, yellow, violet.
- **Colour wheel** – the most common organization of the basic colours.
- **Primary colours** – red, yellow, blue. All other colours are mixed from these.
- **Secondary colours** – green, orange, violet. These are mixed from the primaries: thus, blue and yellow make green; red and yellow make orange; blue and red make violet.
- **Tertiary colours** – derived by mixing a primary colour with an adjacent secondary. Thus, blue and green make blue-green; yellow and orange make yellow-orange.
- **Value** – the lightness or darkness of a hue. The value of a hue changes with the addition of black or white.
- **Tint** – a colour made by adding white to a hue.
- **Shade** – a colour made by adding black to a hue.
- **Intensity** – refers to the brightness of a hue. A colour is most intense when pure and unmixed. The intensity is altered with the addition of black, white or another hue.

Discussion of colour schemes or harmonies, colour temperature and the emotional and symbolic aspects of colour may be found in the two Chapman books, as well as Lauer, *Design Basics*, and Gilbert, *Living With Art*.

Shape/Form (1.5, 1.11, 2.8, 6.4, 6.8, 6.14)

A **shape** is an area created by defining an edge with colour and value changes, or by enclosing with a line. Two-dimensional shapes may be **organic** (curving or irregular), or **geometric** (triangular, circular). The spaces in and around shapes are often referred to as being "negative" areas. Three-dimensional shapes are called **forms**. To illustrate the difference: paintings often depict shapes; sculptures have form or mass.

Space (2.15, 4.18, 4.19, 5.24, 6.7)

Space is the area between and around shapes. In two-dimensional work, the illusion of space can be created by overlapping shapes or lines, varying the size of objects and by using varied values. The use

of **linear perspective** in a two-dimensional work can also create the illusion of three-dimensional space.

In a three-dimensional work, space is not only created by the object, but also by its relationship to the surroundings. In such a case, the negative space around the form is equal in importance to the form itself.

Principles of Art

Unity (1.12, 1.26, 5.20, 5.23, 6.11)

Perhaps the most important of the principles, unity implies the creation of harmony, coherence, and a sense of order among elements in a composition. All parts must work together to create a visually cohesive whole.

For example, unity can be achieved by proximity, putting elements close together, or through repetition of shape, colour, or texture.

Emphasis/Focal Point (2.19, 3.10, 3.16, 3.18, 6.23)

Emphasis refers to the highlighting of different areas of a work to create interest. A **focal point** results when one area in a composition differs significantly from the others. The eye is drawn to this area before exploring further. There may exist more than one focal point in a composition. However, too many focal points can detract from the overall unity.

Contrast (2.20, 3.22)

Contrast also creates interest in a composition. It is achieved by using strong variations within the elements; for example, small shapes with large shapes, light colours against dark ones, smooth textures combined with rough.

Balance (3.15, 5.10, 6.22)

Balance implies a sense of equilibrium in a composition – a comfortable distribution of visual weight.

- **Symmetrical balance** (1.6, 1/14, 2/9, 4/9) – refers to a composition which has an equal distribution of the elements on either side of an axis. Each side is a mirror image of the other.

- **Asymmetrical balance** (2.25, 3.3, 3.14, 3.25, 5.5) – refers to a work where balance is achieved with dissimilar objects that have equal visual weight; for example, a large shape placed to one side of the middle of a design might be balanced by a smaller shape placed toward the opposite edge.

- **Radial balance** (1.25, 2.26) – refers to a composition in which all the elements radiate from a common central point. Snowflakes, the petals of a flower or a cross-section of an orange are examples found in nature.

- **Crystallographic balance** (2.27, 3.26, 3.27) – refers to an allover pattern which exhibits an equal emphasis over the whole composition. Fabric patterns are often examples of this type of balance.

Movement (2.24, 4.1, 5.8, 5.13, 6.12)

The illusion of motion in a composition can be achieved in many ways. One of the oldest devices is that of repeating a figure. Another technique employed is the "multiple" image which features one figure in a series of overlapping poses. Blurred images, dynamic brush strokes and stong diagonals can also convey the feeling of motion. Patterns created by op art suggest movements by using definite hard-edged lines and geometric shapes.

Rhythm (2.11, 3.11, 6.10, 6.25, 6.26)

The principle of rhythm relates to that of movement and is based on repetition. Recurring shapes or lines can be repeated at regular or irregular intervals to create simple or complex rhythms.

Appendix F: Art Appreciation

This appendix is neither an answer book nor an intellectual discourse on art history. It is a practical guide designed to dispel the myths that surround art appreciation. It is designed to provide ideas on how to incorporate perceptual activities into an art class.

Why Is Looking Important?

No one could have predicted the significance of Confucius's statement, "a single picture is worth a thousand words," might have for the twentieth century. "Reading" visual images today consumes more time than at any other point in history. We are constantly bombarded by extremely sophisticated visual stimuli such as symbols, moving pictures, flashing signs, billboards, and magazines. We are required to decipher complex abstract symbols at high speeds and deal with visual associations.

In spite of the visual richness, however, we are often caught visually unaware, unable to read and comprehend the dynamics of the visual grammar used by the image makers. Details of a movie, the presence of a stop sign, the message of an ad pass us by in a hazy blur.

Laura Chapman states in her book *Approaches to Art in Education* that ordinarily, we stop examining something as soon as we recognize it. We can expand our perceptual capacity by making a conscious effort to experience both the subtle and the obvious qualities of things.

Noticing the world and being aware of visual stimuli form one small aspect of looking. When we say "I see," we mean more than just using our eyes and a brain to identify an object. "I see" also implies "I understand." Visual awareness, then, has a great deal to do with understanding. By teaching students how to see and to comprehend what they see, we are adding another important ingredient to learning. As Laura Chapman in her book *Approaches to Art in Education* states, "perception cannot be sensory experiences alone. In full perception we organize our impressions so that we can understand what they mean" (Chapman, 1978, p. 72). It is at this point that art appreciation steps in to play an important role in developing the student's perceptions, insights, and reasoning capacity.

With increasing use of the critical process . . . students can develop a way of organizing their perceptions that provides a more valid basis for judgment (Gaitskill and Hurwitz, 1975, p. 462).

The value of looking at art and exploring a variety of perceptual activities in the art class cannot be over-emphasized. Art is, after all, a visual activity. Unless students are challenged to make use of their perceptual capacities, their thoughts as well as their visual expressions will be empty of keen observations and thoughtful analyses.

Visual Awareness

Virtually everything that has a visual presence can be used to expand visual awareness. Visual perception is closely linked to thinking, and visual thinking involves many kinds of active mental operations that play an important role in developing flexibility in thinking.

Since the world around us is becoming visually more complex, it is vitally important to set aside time in the art program to examine carefully the images and objects that play a role in day-to-day existence. Ads, posters, images on TV and in magazines as well as buildings use the same visual grammar as a work of art. They attempt to communicate an idea. The more students study these images and objects, the better equipped they are to think through their messages and the more capable of taking control of their own thoughts and interpretations of things around them. Understanding the advertiser's use of colour or the architect's use of line and texture only serves to enhance analytical and critical ability and appreciation of the world.

Perceptual awareness does not only have to do with the human-made things in the environment, it also plays an important role in seeing, understanding, and appreciating nature. The more observant students are of the subtleties in nature, the more appreciation and understanding they have of their surroundings.

By recognizing different shapes and colours of trees and textures of bark, it deepens appreciation of the complexities and beauty of the natural world. An observation walk through the park, through a field or woods, is equally important to looking at a work of art. The same principles in seeing and analyzing are employed in a nature walk in

search of lines, textures, shapes, and colours as are involved in observing art.

As stated in R. Arnheim's book, *Visual Thinking*, the arts are neglected because they are based on perception, and perception is disdained because it is not assumed to involve thought. In fact, educators and administrators cannot justify giving the arts an important position in the curriculum unless they understand that the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavour.

Myths That Get in the Way of Seeing

Art Should be Pretty

There are many things that block ability to see and comprehend visual objects generally and works of art in particular. Probably the most difficult are those that stem from preconceived notions about art. For example, most of us think that art should be a pretty picture. We have no trouble whatsoever with an eighteenth century landscape or a Degas dancer. It is when we can't identify a work, or one that is not pretty, that we begin to doubt its status. That presents a real dilemma. By examining the history of art, most works do not fall into the "pretty picture" category. Goya's painting of the giant Saturn eating one of his sons, painted in 1823, and Grünwald's "Crucifixion," done in the sixteenth century, are hardly pretty pictures, yet both are masterpieces. Art as a pretty picture is one of the categories into which people place art. There are, however, many more. Limiting the visual expression of ideas to such a narrow category is like restricting language arts to sonnets.

Art Should Be Realistic

Another myth that gets in the way of seeing comes from the preconceived notion that art, if it is not pretty, should be realistic. Art history texts reveal that realism was a concern of artists only for a very short period of time. Even during the Renaissance, for example, artists were interested in learning how to draw and paint, but only to more accurately express ideas. When Leonardo painted the portrait of Mona Lisa, he painted it realistically, but he also put her in an exotic and mysterious setting. Realism in terms of copying the world exactly, therefore, is not a primary concern in art.

Demanding that the artist do a perfect drafting job limits the range of expressive possibilities to the real world and to those who have mastered only one area of skill. Again, it is hard to expect the world of literature to be limited to purely descriptive writing about events that actually happened and not allow the writer to imaginatively create new ones.

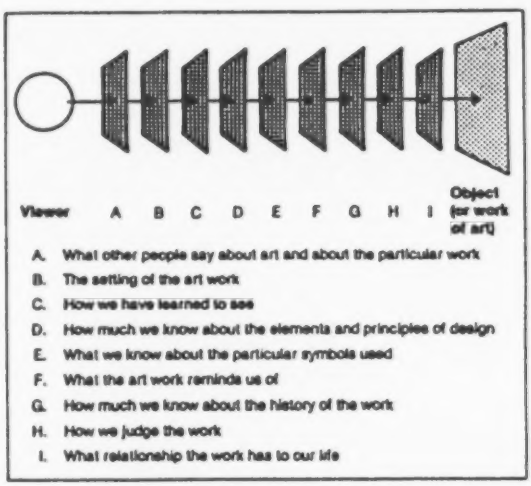
Other Factors that Influence Seeing

Vincent Lanier, in his book, *The Arts We See*, identifies eight other hurdles or impediments that the viewer should be aware of before looking at a work of art. These are discussed below.

What People Say About Art and the Particular Work

If you visit an exhibition with a close friend who is outspoken about his or her preferences, you may not see the work independently of that friend's point of view. Encouraging students to see from their own unique perspective is, therefore, an important aspect of art appreciation. Perception is the personal way in which students see and formulate ideas. If students are constantly being told by others what to see and how to interpret what they see, their perceptual and analytical abilities will be underdeveloped.

HOW WE LOOK AT ART


Viewer
A
B
C
D
E
F
G
H
I
Object (or work of art)
A. What other people say about art and about the particular work
B. The setting of the art work
C. How we have learned to see
D. How much we know about the elements and principles of design
E. What we know about the particular symbols used
F. What the art work reminds us of
G. How much we know about the history of the work
H. How we judge the work
I. What relationship the work has to our life

Vincent Lanier, *The Arts We See: A Simplified Introduction to Visual Arts* (New York: Teachers' College Press, 1982), p. 71. Used with permission.

Students may think that the information passed on through questions, for example, may bias the point of view of the class. "Let's look at this lovely landscape and talk about the beautiful trees" is an invitation to see through the biased eyes of the teacher who obviously thinks that this painting is beautiful and lovely. It assumes that the students will perceive it in the same light.

The Setting of the Art Work

You may not have the opportunity to use an original work of art, but it will be important for you to consider the size of a reproduction, how it is presented to the class and whether or not everyone can see it clearly. Choose reproductions that are large enough for everyone to see. If an image is cut from a magazine or a calendar, it can be enhanced and made easier to see if it is matted on white cardboard. If you use the reproduction in the curriculum, it may be worth your while to make a see-through mat in order to use both sides (mounting images on coloured paper influences the colours). You may also find it easier for students to see if you alter the classroom arrangement, as you might do for a storytelling session, by having students gather around.

How We Have Learned to See

As Lanier states, "learning the mechanics of how we see, which generally is called 'perception,' has an influence on what we understand when we look. There are significant differences in how people see, particularly from one culture to another." This is an important factor to remember particularly in looking at art from other cultures, but also in understanding how students from different cultural backgrounds perceive art. For example, the Chinese bride traditionally wore red at her wedding. Another culture might misinterpret this choice. Someone from a traditional Chinese background might, however, be confused by a bride wearing white. For example, looking at Natalie Rostad's "Reclaiming the Circle" poster (reproduced in the Media Unit) in the curriculum guide, requires that we incorporate the Native world view of healing which involves an understanding of tradition, symbols, spirituality, and connectedness with the earth.

What We Know About the Elements and Principles of Design

Since art is a visual language, it is important to study the grammar, or the organizational framework the artist uses to communicate. As with any language, the more it is studied and spoken, the more we are able to understand what is being said, carry on a conversation and express ideas. This becomes even more important for looking at abstract art since the artist often chooses to communicate ideas through a particular arrangement of the elements and principles, knowing, of course, that these things in themselves communicate.

What We Know About Symbols

A symbol is a sign, often a common object, that is used to say much more than it does in real life. The more we know about a symbol, the more insight we will have into the work of art. Expanding your students' vocabulary to identify and use symbols is a useful skill. Symbols used in art, for example, are similar to those used in literature.

The birds in Esther Warkov's "Girl with a Cabinet of Birds," although realistic, are intended to play a more symbolic role in the painting.

Art Work Perception

Association is almost automatic in the way objects are perceived. Colours, objects, environments, and events all remind us of personal experiences which, in turn, affect the way we perceive those relationships. Sometimes association can be helpful in uncovering the artist's intent providing, of course, that there is sufficient visual evidence to back up the idea. It is in this particular area of association that students must be aware of the difference between the artist's intent and the viewer's own set of recollections; they may not be the same thing. Visual evidence then plays an important role in clarifying this difference.

Ivan Eyre's "Canal Square" may at first glance appear to be a parade with trick cyclist, trumpets, flags, and marching bands because these things are what we often associate with parades and celebrations. These personal associations may change, however, as the viewer

begins to collect visual evidence that goes beyond the basic objects in the picture.

How Much Must You Know About the History of the Work

Most of us make the assumption that we must know about art before we can look at it. Although knowing about the history of the piece or what the artist says about it can be useful, it is not at all necessary for looking at and talking about a work of art. In fact, sometimes such information gets in the way and blocks seeing.

There is a tendency for viewers to pay more attention to the background information and not enough attention to the foreground information that comes from looking at the work. The best approach is to let curiosity about an artist's work arise naturally. This provides an opportunity for students to do research and gives the teacher additional information. Much more information about art will happen if the students are motivated by their own desire to know more.

Students may be curious about Michael Olito's "Phoenix Wings: Horse Mask." Teachers may not be able to answer all their questions, but it provides an excellent opportunity to interview the artist, do a library search, or call the Winnipeg Art Gallery.

How You Judge the Work

We have a whole range of criteria available to judge an object or a visual. Most of us have no trouble with art from previous centuries. We seem to be able to accept that time has given those art works a place in history. Much of contemporary art and particularly abstract art, however, comes under ruthless judgment, based on very shaky criteria. "I wouldn't want it in my living room." "My baby sister could do that." "The artist was obviously crazy when painting that." and "It looks like it took about two seconds to paint." These are comments often heard in an exhibition of "modern" art. They are statements used to pass judgements on works from viewers who either do not want to take the time to look, or who feel insecure in doing so. They are based on narrow assumptions about art.

"I wouldn't want it in my living room," for example, assumes that all art is produced with the living room in mind. The artist is much

more concerned with giving visual "voice" to ideas and concerns that are important to express in whatever form chosen.

Using the judgement of whether or not your baby sister could do the same thing assumes that art is simply expressive or messy. It is not legitimate and that copying a work of art is somehow as worthy as the actual work itself. Because a writer makes a simple statement does not discredit that person's ability to write. In fact, often we consider "less as more," and many artists function on that principle. We also do not consider the copying of an idea as having as much merit as the original. Many of us could, with patience and practice, copy many works of art, but unfortunately, they would only be good copies and not works of art.

Many abstract paintings and sculptures may appear to be done in a frenzy of activity. As viewers we tend to see these pieces as thoughtless and worthless. Energy, however, is part of the artist's range of expressive possibilities. Many artists explore the multi-faceted nature of energy and movement, line, colour, dynamics, texture, and space. They know that these elements and principles of design speak over and above the concrete world. Think of the difference in energy used to paint. Think of the difference in energy used to paint "Landscape #3" by Caroline Dukes as opposed to Ivan Eyre's "Canal Square."

Judging the quality of work by the amount of time it takes to create it can be extremely deceiving. Krieghoff, an early Canadian artist, painted many detailed scenes of Quebec in the early 1800s. They are masterfully done, and one would assume that he took a great deal of time and effort to be so precise and detailed. In fact, he painted quickly and often did more than one painting of the same subject. Riopelle, another Canadian artist, does large paintings with layers and layers of paint that he flings, flicks, and daubs on the canvas in a very organized fashion. It takes him months, as compared to Krieghoff's days, to complete one of his works. Both artists are equally famous.

Paying attention to some of the blocks and hurdles that teachers and students may face will provide a better footing for looking at a work of art or any other visual object, without the cumbersome "baggage" that often gets in the way.

How to Begin

Art is often regarded as something passive and inert that hangs on the wall with little to say. Art, however, is really more like religion and politics – it needs to be talked about, and nearly everyone has an opinion about it. Art, after all, is someone's idea or experience expressed visually for you to look at, think about, and talk about.

Usually, people want to talk about what they have seen. They like to compare, to see more, to persuade, to state opinions, and to establish a point of view. It is the way human beings behave. Art provides a vehicle for involving you and your students in a discussion based on perception, association, deduction, observation, analysis, and many other skills that relate to seeing/thinking activities. And there are many ways of going about seeing and expressing ideas without having a degree in art history.

After you have selected a series of visuals that you are going to use in conjunction with a particular unit in the curriculum, mount them on heavy card so the students can see them clearly. You are now ready to really have a good look . . . but how?*

Remember that the artist gives you everything you need to know. It is in front of you. You need to be careful of the desire to see things that are not there as well as the desire to come to conclusions about what the painting is about before you have had a good look. For example, you may immediately judge Ivan Eyre's "Canal Square" as simply a description of a parade. If you do not look beyond that to the rest of the information that the artist has given you, you will miss the whole story. Look again.

If the work of art has no recognizable objects, do not try to imagine any. The artist is probably expressing ideas through the use of the elements and principles of design (see Appendix E). Look for the dynamic of the lines, shapes, colours, and textures. How are they balanced, emphasized, repeated, contrasted, or move to express unity or variety?

---

* Paintings referred to in this section appear in reproductions provided with the Senior 1 Art guide.

If the work has recognizable objects, but they are not realistically portrayed (the paint is daubed on, the objects smeared), it is probably because the artist is more concerned with the expressive quality of the paint, light, and colour than with the attempt to make things look real. Carolyn Dukes, for example, has carefully used her pencils to create a soft texture that gives the landscape a quiet, peaceful feeling. Remember too that a descriptive poem, like this kind of painting, often delights as much in the means of expression – the sound and rhythm of the words – as with the thing described.

If the work of art looks realistic and detailed, the artist may be attempting to tell you about an event, real or imagined, and that you should look carefully for clues.

Sometimes artists use recognizable objects in their painting, but the objects are placed out of context or are distorted in some way. This usually indicates that the artist has moved from the outside world of reality to the inside world of the mind. Ivan Eyre's painting is a good example of this concept. In our minds anything is possible. As in Esther Warkov's work a girl can have a cabinet full of birds on her head, or anything else for that matter.

If you are still "in the dark," it might be a good idea to fill the gap with some information about the artist, the time period, the style. The best approach to use is a child's curiosity. An individual or class project is an ideal way for students to discover more about art and artists. Art history books, encyclopedias, libraries, art consultants in your division, fine arts students, and the Winnipeg Art Gallery school programming division are all invaluable resources.

Once you have established which style of art you are looking at, you are ready to go on to the next step.

The Next Step – The Feldman System

Edmund Feldman, art historian and educator, has developed a method of increasing student's critical and analytical capacity through looking at art. His technique is introduced in this guide. You will find it useful in working with your students in any kind of perceptual activity, whether it is a work of art, a walk, or an object.

One overall rule to keep in mind is that perception, or how we see something, is personal. There is no right or wrong "answer," as long as an interpretation can be backed up with visual evidence. If a student perceives a bridge to be a fence, it is not an opportunity for you to correct a wrong answer but, rather, one for you to explore why the student sees the object that particular way.

The system that Feldman uses is simple. It begins with a description of the image.

Description – Attending to What We See

The most common mistake made in looking at art, as in any other reading experience, is jumping to conclusions without looking first. Making snap judgements about the meaning or the value of a work of art would be like looking at a book cover and making a statement about the content of the book before reading it. In the description section of the Feldman format, we give the students time to look and make a list or an inventory of what they see.

The list is a way for the group to pool their insights and peel back the layers to notice everything – colours, figures, textures, lines, spaces, and things that would go unnoticed if you were looking on your own.

The description section often takes the most time. Because language is so very important in this part of the system, you will find that you are pressing your students to become more specific in their use of descriptive words. Vocabulary development is one of the many benefits of this kind of activity for all grade levels but, particularly, for early years students.

Description Questions

- "What do you see when you look at this painting?" This is the general question most often used to get things under way. As a group, make a verbal or written list.

- Make sure that the students describe things that they see as accurately as possible. Work for specific descriptions: "a pinkish sky" or "a tall, thin man." Lazy descriptions that use one-word answers such as "red" or "a house" really do not assist the eye to see the specific nature of the artist's decision. Artists do not use

"any old red" but make a conscious selection for specific reasons. An accurate description will not only assist perceptions but will develop language as well.

- When the work of art deals with recognizable objects, the students will need to be encouraged to describe the elements and principles of design. Try to keep the students' descriptions fresh in your mind – write words down if you need to. They will be important for the next step.

The following is an example of descriptive questioning

Sample questions will be developed using the cover reproductions for each of the units. The visual used below will be Esther Warkov, "Girl with a Cabinet of Birds."

Teacher Note: The responses given here are not the answers, they are simply typical responses and used only to demonstrate the teacher stance.

Q. What do you see when you look at this painting?

R. This girl with a cupboard or something on her head. (This response identifies a bare and factual observation and merits further questioning.)

Q. Can you describe the girl a little more?

R. She's kind of weird looking. (This response needs visual evidence to back it up.)

Q. Yes, she is but how is she weird – what visual clues lead you to say that?

R. I don't know, it's her hair I guess and the way she looks right out at you. She sort of doesn't know about the thing on her head. (Students often want to jump ahead to interpret the work immediately. Your questioning should hold them to observations and visual evidence which will provide a good footing for interpretation.)

Q. What else do you see?

R. All those birds.

Q. Describe the birds.

R. They're sort of not really in the cupboard and that big one there has a human look about it.

Q. Can you back that up with some evidence?

R. Well, look at the eye – it's human shaped, and the way it's standing, it looks more like a person than a bird.

Q. Good. Remember your observations because we will come back to them later. Now, what about the colours the artist used. Can you give me a description of them? (You may need to lead students to consider line, shapes, colours, and other compositional areas especially if the work is not entirely abstract.)

R. They are all in the orange range. Not a bright florescent orange but more like a quieter orange.

Q. What about the background. How would you describe what the artist has done there?

R. It looks like a forest but it's very soft looking.

Q. How would you describe the shapes that she uses?

R. They are all fairly rectangular but I think the most interesting thing is that the painting is square but it's in two parts and then the top part is painted with a whole lot of space around it. So the space is all kind of an illusion. I didn't see that at first.

Q. How has the artist applied the paint?

R. It looks very smooth. You can't see any brush strokes at all.

This line of questioning could go on for all the areas of this painting. It is important to note that the teacher does not list options from which the students choose. This only serves to limit the possibilities.

Analysis – Observing the Behaviour of What We See

Analysis is a step further that takes the students into a discussion of the relationship between all the elements and objects in the work. Nothing works in isolation – a line beside a circle relates to the

circle and changes the nature of the space entirely. This is an involved area of the process of looking, but it can be broken down into the two main areas of role and relationships. All the elements of design plan a role.

Just as a playwright selects qualities for a character, the artist selects colours or lines that express ideas effectively. As was pointed out earlier, the sombre, cool blues and green that Dukes selected for her painting play a specific role that is in keeping with her idea. All the things in the visual also have a relationship. The shape of Grace Nickel's vessel relates to the shape of the moth. The dark surface of the animal relates to the lighter tints of the human in Marsha Widdon's piece. None of these things acts independently; together they influence you, the viewer, in a specific way. Your questioning in this phase of the Feldman system will be based on this concept.

Students often raise interesting observations in the description phase that are worth analyzing further. For example, one of the students commented on the "weird looking . . ." woman in the picture and another on the placement of the birds and the unusual use of space. These areas are worth referring to for further discussion in the analysis and interpretation sections.

Your beginning question could be: What role do the colours play in this painting? This will focus the students' attention on that particular area of the picture and require them to find a reason for the colours that they have so accurately described earlier.

Sample questions: (Repeat: these are not answers.)

Q. What role do you think that quieter orange plays in this picture?

R. It kind of gives the whole painting an unrealistic glow. Like it's hot or the sun is burning it up.

Q. How does that heat or glow relate to the weird look of the woman in the picture?

R. That's why she looks weird because she looks cool – like she has it all under control or something.

Q. So you think that the orange and the look of the woman are contradictory?

R. Ya, like the whole painting doesn't make sense.

Q. Are there other relationships that don't make sense?

R. Yes, the cupboard.

Q. How does it relate to the rest of the picture?

R. Well it makes you look at it.

Q. Explain that a little more.

R. Well, you have to admit it is a dumb place to put a cupboard full of birds, but I think the artist put it there to make us think about how it relates to the girl in the picture.

Q. So, you find that you have to look at both at once. Does the space and the shape of the painting have anything to do with that?

R. Oh yes, they squeeze everything into the middle of the picture so that you have to think about both things at once.

Q. What role do you think the light spaces at the side of the canvas plays?

R. It makes everything stand out. (A good opportunity to review vocabulary.)

Q. What's that called?

R. Contrast?

Q. Right, the light colours contrast against the darker centre of the painting making the centre part stand out even more.

Interpretation – Giving Meaning to Works of Art

Interpretation is the most creative and rewarding stage in art criticism. You will need to create an atmosphere that allows the students to speak freely. Interpretation is a personal statement that pulls together the visual observations made earlier and fits them together to make sense of the work of art. What one idea or

concept sums up all the characteristics of the work that was discussed earlier? This is the idea stage – not the stage of description or analysis – but one where you try to get at the idea the artist is trying to express.

- The important thing to remember is that there must be visual evidence to back up the statement. Students should not be expected to interpret a poem without backing up the idea with references, nor should they be expected to come to a conclusion about the artist's statement without collecting some supportive evidence.

- It is also important to remember that it is the artist's intent we are after in this section. We are not engaging simply in an exercise of storytelling. Make sure students do not go off on tangents, but that they make constant references to what is visible in the painting.

Q. So throughout the description and analysis phase you have pointed to several things in this painting that I think may play an important role in understanding what the artist is getting at in this painting. One of the things you mentioned, for example, is the weird looking woman and the strange cupboard that you are forced to look at because of the compositional arrangement. You notice that there was a contradiction between the look of the woman and what is going on around her. Does anyone want to speculate on these things?

(A summary of observations is important at this point to review what the students have been talking about.)

R. I think that the woman in the picture is a magician. You know, the ones who balance stuff on their heads and pull birds out of hats and stuff like that.

(Students often try for a simple explanation based on exactly what they see. It is important to accept the response but also to challenge the student to think through the response more thoroughly.)

Q. What leads you to think that it has to do with magic?

R. Well, because of the cupboard and the birds.

Q. So you think this is a description of something that the artist has seen? Is there anything that leads you to conclude that a realistic description is what the artist is after?

(Encourage the student to consider an alternative.)

R. O.K. the colour I guess; it's not realistic.

Q. What else?

R. Well, everything is kind of freaky?

Q. So do you want to stay with the idea of a juggler?

R. Sure.

(Often a student will sense that they may be "out on a limb" but will be loyal to their response in spite of rational thought!)

Q. Does anyone else have a theory?

R. I think that the artist is talking about some kind of dream.

Q. Why do you say that?

R. Well the fact that it's all orange and glowing and that the girl looks like she is sort of staring and the birds in the cupboard are what she is thinking of?

Q. Why birds do you think?

R. I don't know, maybe it's about freedom.

Q. Like a symbol?

R. Birds are a symbol of freedom, so maybe she's thinking about freedom.

Q. Anyone want to add to that?

R. I agree it's what she is thinking about and nobody knows that – you can't tell by looking at her face.

Q. Yes, I see, so if we cover up the top part of the painting we have a woman who is staring out at us but what the artist has done is made the woman's thoughts visible.

This kind of discussion can obviously build as students become more and more involved in each other's comments. The teacher should be willing to use questions only to clarify and to develop the discussion and not to steer responses. There may also be more than one opinion in the class and, as long as opinions can be backed up, they must be considered legitimate.

Judgement is the final stage in the process and according to Feldman, is not a very important one. At this point, students should be able to make an evaluative statement about the work – whether they like it or not, whether they think it is "good" or not. The critical aspect of this is for students to be able to say **why** they are evaluating it as they are (Feldman, p. 189).

More Ideas for Looking at Art

Deductive Approach

The deductive approach is the opposite of the Feldman approach in that it begins with a theory: I think this painting is about . . . The student must then back up the theory with visual clues.

Alterations Approach

The alterations approach is a useful way of looking at the role certain elements or objects play in a painting. Using a small reproduction and transparent paper, trace around a significant shape, object, or area of colour. Transfer that with carbon paper to either coloured paper or white paper – if you intend to repaint the object. Cut the area out and place it back on the reproduction. You will more clearly understand the dynamic of the space, object, or colour and the artist's decision to use it. Changing a tree from dark green to light green demonstrates the role of green effectively.

Comparative Approach

The comparative approach is a rather simple but effective way of demonstrating the differences in artists' ideas and how those differences are made evident in the visual expression. Pick two

works that deal with the same theme in a different manner. These could be two portraits, landscapes, or abstract works that use different techniques or use one of the elements of design differently. Comparing the two through discussion and questioning will clearly reveal the scope and depth in any subject.

Word Matching Approach

This game can be lots of fun for grades three and up if you have a number of visuals around the classroom. Prepare cards with descriptive words on them. Hand several to each student. Have students match the descriptors to the appropriate works of art. They must, of course, be willing to give a reason for their choices.

"Take a Walk Through a Landscape" Approach

The work of art that you use for this game does not literally have to be a landscape. In fact, the more interesting use of this approach is with an abstract work. The idea is to put the viewer into the picture so you can describe the atmosphere on the spot. Students can play the role of a reporter responsible for making an accurate report of all the details and feelings they are aware of in that particular space.

Questioning Techniques

The teacher is not "the one-who-knows," but rather the one who is **genuinely** exploring the student's viewpoint and interpretation of ideas. No view is right or wrong; each differs. Teachers have more experience and wisdom, but that does not give them the right to be anything more than the questioner and the responder.

Types of questions the teacher can use to elicit responses follow

Questions that Seek Information

What do you see?
How does the artist put the paint on?
Do you remember the way the other painting looked? What's different in this one?

Questions that Supply Information (Infilling)

When the Group of Seven painted, they were very conscious of Canada as a nation. How is this reflected in their work?

Questions that Deepen Insight

Why do you think the artist did it this way?
What is the relationship between the red circle and the blue triangle?

Freeing Questions

The teacher signals that there is no right answer. Teacher poses as a person curious and wondering, asking the class for help.

I just can't imagine why the artist put the paint on so thickly.
I've often wondered why this artist draws figures this way.
You now, it seems to be this sculpture is different from the last one.

Assessing Questions

These can be very general questions that give you an idea of where on the information scale your students are. If, for example, they are well informed, you questions can be quite sophisticated. If, however, they are not well-informed, more freeing and infilling questions will be required. Assessing questions can be used on an individual basis or whole class basis.

Planning Questions

Examine material and decide what "the target" should be. The target should be what you want the students to look for in a particular work. Then as yourself, "How will I shape the question in order to steer the discussion toward the target and challenge the students to explore and reason through their perception?"

Questions should make the students reach. The wrong type of questions occur when

- the group doesn't know what you want
- guessing is required
- there is only one "right" interpretation
- the answer is too obvious

The teacher must genuinely explore a child's viewpoint. This means

- listening to and affirming the response
- embellishing or interpreting if necessary
- employing the response as part of the target

For example

T – You know I've often wondered why this artist paints figures this way, so long and kind of wobbly . . . .
S – Makes it look like it's underwater.
T – Nodding, Yes (affirmation) it does, doesn't it like a swimmer – almost (embellishing). I wonder why, though; it must communicate something. What do you think? (employing response)
S – It makes everything seem kind of uncertain.
T – (Deepening insight) Uncertainty – is there anything else that points to uncertainty in this painting?
S – The colours.
T – (Pressing for clarity) What about the colours?
S – Well, they are kind of muddy.
T – Yes (affirmation). You're right, they are, aren't they – muddy and sort of depressing looking. I know (infilling) that this artist lived during the Second World War in Germany. In fact, the date on this is 1940. Do you think that the times have anything to do with this?

References

Chapman, L. (1978). *Approaches to Art in Education.* New York: Harcourt Brace Jovanovich, p. 67.

Gaitskill, C. and A. Hurwitz. (1975). *Children and Their Art: Methods for the Elementary School.* (3rd ed.). New York: Harcourt Brace Jovanovich, p. 462.

Arnheim, R. (1969). *Visual Thinking.* Berkeley, CA: Univ. of California Press, p. 3.

Lanier, V. (1980). *The Arts We See: A Simplified Introduction to Visual Arts.* New York: Teachers College Press, pp. 72-90.

Feldman, E. (1970). *Becoming Human Through Art.* Englewood Cliffs, NJ: Prentice-Hall, p. 346 ff.

Appendix G: Considerations for Art Exhibitions/Displays and Competitions

Exhibitions and Displays

Exhibitions and displays of student art work can provide interesting challenges and meaningful closure to projects. Art shows can expose students to problem-solving and decision-making skills related to the formal presentation of their work. (In the **Inside Out** unit in this guide, for instance, the location for display of each finished artwork is an integral part of the sculpture.) In a broader context, art shows and displays can also increase awareness in the school and community of the importance of the visual arts. Where possible, a display should include the "process" that went into developing the finished "product". For instance, sample pages from idea journals could be exhibited along with the final student artworks.

Schools, divisional administrative offices, public libraries, community centres, department stores, shopping malls, etc. often serve as suitable venues. In addition to providing artwork for displays, student involvement might include

- designing and printing of invitations, posters, etc.
- selecting and organizing refreshments
- sending invitations to guests
- preparing name tags and identification labels for artwork
- writing descriptions of the artistic problem-solving processes involved in creating the works
- contacting media to advertise the event
- assisting in putting up and taking down the show

When art teachers are requested by organizations outside the school to involve students in special projects involving exhibition or display of their art, these guidelines may be of assistance.

- The purpose of the project should be meaningful and pertain to some aspects of the art curriculum or other curricula.
- The project should be announced well in advance to allow for integration into the teacher's program, especially if a specific theme or topic is desired.

- Since display of all student work will not always be possible, selection of representative samples should be made in direct consultation with the art teachers who know the students and the nature of the project.
- Students should have the right to choose whether their work is to be used for display purposes. Work displayed should be returned to students.
- The project should give recognition in some form to the participants. In place of individual awards and in keeping with the view that every student's work should be respected, acknowledgement for participation should go to students, classes, schools and in the form of a letter or certificate. Sponsoring organizations might be encouraged to recognize a school's involvement by presenting an art book for the library, a framed print or work of a local artist for display in the school.

Competitions

Art teachers are frequently requested to involve their students in a variety of contests and competitions. In such instances, the teachers' judgement and their knowledge of the students must determine the suitability of the request. Projects of a competitive nature are generally most appropriate for senior students who have more experience with a variety of media and techniques.

The following guidelines may be useful in assessing the suitability of an art project of a competitive nature.

- Competitions for the design of posters, logos, banners, etc, should specify all criteria to be used in judging and clear explanations for what is to be done with the winning designs.
- Whenever possible, each entry should include a portfolio of preliminary and developmental sketches along with the finished designs.
- Students should be assured that all work will be returned to them.
- Students retain the copyright on their work; however, the rules of the competition may specify that the organizing agency has the right to a single use or publication of the winning works.

For further reading

Criteria For the Planning of Projects Involving Students' Art Work. British Columbia Teachers' Association Publication.

CSEA Policy Statement Number 1, Appendix F Re: A statement of policy regarding art competitions for children.

Gates, R. (1984). *Excellence in Your Art Room.* Portland MA: J. Weston Walch.

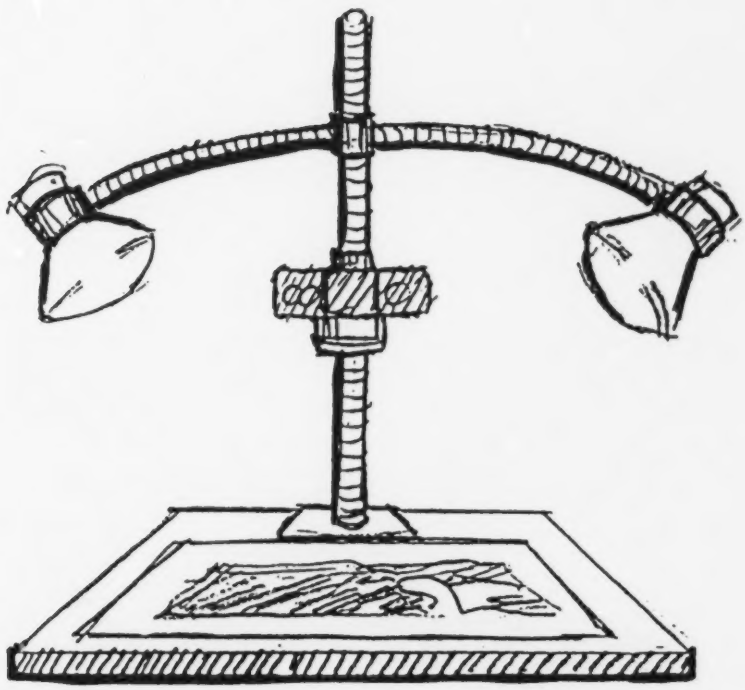
Hume, H.(1990). *A Survival Kit for the Secondary School Art Teacher.* New York: Centre for Applied Research in Education.

Appendix H: Making Slides of Students' Work

This is a relatively inexpensive way of keeping a record of students' problem-solving processes and the final art works which they produce.

Equipment/Materials

- a 35 mm camera
- a close-up lens
- two flood lamps (3200 K)
- 18 percent grey card (available at a photo store)
- a clean sheet of glass to hold idea journals open flat if necessary
- a copy stand or tripod
- two L-shaped pieces of black construction paper or mat board to frame images (if needed)
- colour **tungsten** slide film (100 ISO recommended) or blue filter that adapts film for tungsten lighting



Procedure

- Place the idea journal or artwork on a horizontal surface, using the sheet of glass to keep the work flat if necessary.
- Arrange the flood lamps over the artwork at a 45 degree angle to avoid glare.
- Position the camera (raise/lower) to avoid glare and to eliminate as many white borders as possible. The L-shaped black shapes can also be used to cover up white edges, or to even the edges of the work being photographed. If a copy stand or tripod are not available, the camera may be hand-held, as long as you don't shoot slower than 1/30th of a second.
- If you are making slides of works of different sizes, it may be necessary to readjust the lamps and/or the camera before each shot to avoid glare.
- To set the light meter, put the 18 percent grey card on top of the flattened art work and take a reading from it. Stay with this reading even if, after removing the grey card, the light meter may indicate that the artwork is under- or over-exposed.

Appendix I: Hazardous Art Materials

Art teachers are responsible for providing a safe environment in which their students can work. Unfortunately, many materials commonly used in the art classroom pose potential health risks to both teachers and students, the danger varying from slight to great. In some cases, taking precautions will be sufficient to overcome the danger, while in other cases, substitution of materials will be required. Regardless of the situation, practice must be governed by an understanding of the hazards involved.

This section was compiled to make teachers aware of hazards associated with art materials as well as the precautions and the subtitutes that are necessary to deal with them. Hazards are not treated in depth here. More definitive information can be obtained from the reference books listed at the end of this Appendix. Teachers are encouraged to use the listing as well as seek out their own sources.

Since 1988, Manitoba has had a Workplace Hazardous Materials Information System (WHMIS) regulation, designed to prevent health hazards to workers. Manufacturers are now compelled to provide Material Safety Data Sheets (MSDS) for all controlled products.

A controlled product is any product, material or substance which meets the criteria of being a workplace hazard as defined in the Controlled Products Regulation.

There are six classes of hazards

A A Compressed Gas
B Flammable and Combustible Material
C Oxidizing Material
D Poisonous and Infectious Material
E Corrosive Material
F Dangerously Reactive Material

Each class has a distinctive Hazard Symbol to alert workers to the hazards presented by the material.

Under WHMIS regulations, schools are required to have an MSDS available for every controlled product. A controlled product must

also have a WHMIS label affixed to the container. For complete information, see *The Workplace Safety and Health Act*, a publication of the Government of Manitoba.

The MSDS provides detailed and comprehensive information on a controlled product related to

- health effects of overexposure to the product
- hazard evaluation related to the product's handling, storage, or use
- measures used to protect workers at risk of overexposure
- emergency procedures

From this information, teachers must formulate a prevention plan for using the materials.

However, most of the dangerous materials should be eliminated completely. For many, there are safe alternatives, e.g., water-based silkscreen ink instead of oil-based. For others, their elimination may mean the elimination of a particular art technique or activity.

Listed below are **extremely dangerous chemicals** that should **never** be used in the classroom

- cyanide solutions (potassium ferrocyanide)
- cadmium silver solder
- benzene
- carbon tetrachloride
- chloroform
- ethylene dichloride
- trichlorethylene
- perchlorethylene
- uranium oxide (glaze)
- arsenic oxide (glaze)
- lead chromate
- zinc chromate
- asbestos, talc clays, vermiculite
- benzidine-type dyes in some coloured papers
- aerosol fixitive sprays
- methyl hydrate

For a complete list of extremely hazardous materials, see "Workplace Hazardous Materials Information System Regulation" in *The Workplace Safety and Health Act*, pp. 21-27.

Suggested Resources

Art Hazards Newsletter. Published by the Centre for Occupational Hazards, 5 Beekman Street, New York NY 10038.

Bingham, E., ed. *Women and the Workplace.* A book on health problems of working women which defines hazards of the workplace (DES, anesthetic gases, vinyl chloride, lead and mercury), summarizes the major health and social consequences (reproduction diseases, genetic defects, cancer) and suggests some alternatives and remedies, including regulatory and social responsibilities to provide safe workplaces. Available from the Society for Occupational and Evironmental Health, the publisher, 1714 Massachusetts Avenue N.W., Washington DC 20036.

Government of Alberta. *Health and Safety in Printmaking: A Manual for Printmakers.* This is an excellent manual, approximately 100 pages, that is available from Alberta Government Services, Publications and Statutes, 11510 Kingsway Avenue, Edmonton, AB T5G 2Y5.

Government of Manitoba. *The Workplace Safety and Health Act.* This manual presents information about WHMIS regulations and Workplace Health Hazard regulations.

McCann, M. (1979). *Artist Beware: The Hazards and Precautions in Working with Arts and Crafts Materials.* New York: Watson-Guptill.

McCann, M. (1985). *Health Hazards Manual for Artists* (3rd ed.). New York: Nick Lyons Books.

Qualley, C.A. (1986). *Safety in the Artroom.* Worcester MA: Davis. A straightforward, easily understood book that looks at possible solutions to hazardous situations in artrooms.

Safe Practices in the Arts & Crafts: A Studio Guide. Available from the College Art Association, 16E 52nd Street, New York NY 10022.

Siedlicki, J. *The Silent Enemy: Potential Health Hazards in the Arts and Their Control.* Available from Artists Equity Association, 2813 Albermarle Street N.W., Washington DC 20008.

Appendix J: Art Court

This is a class activity which is effective when introduced after students have had some experience looking at and talking about a variety of styles of art from different time periods. It could, for example, work well after the introductory lesson, the Art Basics unit or as one of the final activities for the Senior I art program.

To get the most out of this activity, teachers should discuss the following procedures and the roles of players before the game starts.

- Take the students on a quick "tour" of a small (3-5) number of artworks on display in the room (*Art Image* visuals representing a variety of styles and time periods could be used). Arrange the tour chronologically if possible and discuss some of the changes in art which have occurred over the years.

- Depending on the number of students, the group will be divided into the following: two judges, two defence lawyers, two prosecution lawyers, four or more witnesses for each side and twelve or more members of the jury. (Numbers can be adjusted according to the size of the class.)

- After explaining the Art Court process, have the students choose which **one** work they will bring to trial. The students will be asked to argue whether the art work should be exhibited or not.

- Provide students with worksheets to help focus their arguments. They could consider such things as

  - visual, emotional or historical impact of the work
  - realistic/abstract preferences of the viewer
  - the skill of the artist

The arguments presented to the court on **both** sides will help determine the outcome.

Roles of the Players

The Judges (2) – They listen to all the evidence pro and con and listen to the jury's verdict. They keep notes, rule if things get out of order and make a final statement regarding the fairness and truthfulness of all arguments. Finally, they pass judgement.

The Defence Lawyers (2 or more) – They collect evidence from witnesses on behalf of the work of art and put forward their case, based on the personal, historical, and visual evidence presented by witnesses.

Defence Witnesses (4 or more) – They defend the work of art, based on personal, historical and visual evidence, in collaboration with the defence lawyers.

The Prosecution Lawyers (2 or more) – They collect evidence from witnesses against the work of art and put forward their case, based on the personal, historical, and visual evidence presented by witnesses.

Prosecution Witnesses (4 or more) – They are called upon by prsecution lawyers to give evidence against the work of art based on personal, historical, and visual evidence, in collaboration with the prosecution lawyers.

The Jury (12 or more) – Jury members must listen to the evidence on both sides, weigh what has been said and come up with a verdict.

Appendix K: Graphics Software

Although computers should be part of any current art program, the choice of software to be used is not so easy. Software should be selected only after the age and maturity of the students are considered on the basis of the

- type of final image and the quality desired
- kind of production experience desired
- level of sophistication of the available hardware (including the type of printed output)
- learning curve of the software
- funds available for purchasing an adequate number of copies of the software

Since graphic software for personal computers can range in price from around $50 to $8,000 per package (one package is required for each student that will be simultaneously using the software) the art teacher may need a special budget line in order to equip a computer lab for an average-sized art class.

When making final decisions about the software to purchase, it is recommended that the art teacher experience using the software to ensure that it will run properly on the systems that the teacher and students will be using. Demonstration versions of most software are often available from salespersons.

Bitmapped Paint and Illustration programs allow creation of illustrations that range from simple black and white drawings (MacPaint) to very sophisticated image manipulation such as controlling the gamma levels of skin tones, blending of one image into another using powerful selection controls and alpha channels, as well as advanced digital filters to create distortions and textural surface effects (Photoshop, Painter).

Object-oriented drawing programs (Aldus Freehand) allow precise drawing (using bezier curves), and text-handling for graphic design and illustration. If output to a postscript printer or imagesetter, the images can be scaled up or down without losing resolution or aliasing (chunky, stair-stepped edges).

Animation programs allow animation for recording on video or for viewing on the computer screen (MacroMind Director).

Presentation programs allow the creation of a series of "slides" which can include scanned photos, drawings, single frames captured from video, or compressed video sequences. These programs usually include an outliner which is linked to the text for each slide (Aldus Persuasion).

Three-D modeling programs allow the creation of digital models of three-dimensional wire-frame objects which can then be assigned surface qualities including colour, texture, transparency, and reflectiveness. Most modelers also animate the model.

Video capturing and editing software has the ability to digitize NTSC video while compressing and storing the video sequence on a hard drive. The software then allows one to cut and paste on the screen to create edit decision lists, to sequence a series of clips, and to insert a variety of transition effects between the clips before viewing the completed edit on the computer screen or recording back to standard video tape. This software depends on **special hardware** to capture the images and to output them back to tape.

These brief descriptions cannot possibly list all the powerful tools in the wide range of available graphics software; therefore, it is recommended that after deciding what kind of image processing is desired for the art programs the teacher should contact the software supplier to request comprehensive demonstrations of a number of similar programs before making any purchase.

The following table lists several genres of graphics software and a few examples of each. Low, medium, and high refers to level of difficulty.

Genres of Graphics Software

	Bitmapped Paint/ Illustration Photo Manipulation	Object-oriented Drawing/ Illustration (post-script)	Animation/ Presentation	3D Design Modelling Animation	Video Editing
Low	MacPaint Color It Paint It	MacDraw SuperPaint	Hypercard	Super3D Presenter	Apple Quicktime
Medium	SuperPaint Sketcher Morph	Canvas Intellidraw	Action Magic	Infini-D Stratavision3D Showplace	Adobe Premier DiVA Videoshop
High	Pixelpaint Photoshop Painter	Aldus Freehand Adobe Illustrator	Director LifeForms Aldus Persuasion	Sketch Presenter Pro Topaz Electric Image	